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publisher / creative director
Robert Wayne Hickey

Editors
Bill Nichols

Editorial Contributors
Tom Bierbaum, Robert Wayne Hickey,
Mitch Byrd, Bill Nichols, Bob Almond,
Robin Altor

Artistic Contributors
Mitch Byrd, Gary Barker, Eduardo
Barreto, Mitch Byrd, Mark McKenna,
Robin Altor, Bob Almond.

Pre-Press Design Blue Line Pro

For advertising information:
SKETCH MAGAZINE
166 Mt. Zion Road
Florence, KY 41042
sketchads@bluelinepro.com
<http://www.bluelinepro.com>
ph: 859-282-0096 / fax: 859-282-9412

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Blue Line Pro

BLUE LINE PRO
166 Mt. Zion Road
Florence, KY 41042
(859) 282-0096
BLUELINEPRO.COM

CEO - Mike Hickey
Creative Director - Bob Hickey
Circulation Manager - Kim Back

Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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A note...

Issue 30.

It's been awhile coming and **Sketch** has been through many changes as the comic book industry itself has gone through a *bunch* of changes.

With 30 issues behind us, I can remember my wife once asking me "What could we put in this artsy magazine after a couple issues. Once you tell them how to draw, aren't you done?"

Well, we've just started scratching the surface. Bill has many new columns in the works. We've got some of the most talented creators in the industry lined up for cover features, including next issue's **X-Men** artist **Billy Tan**.

Speaking of the future, let's not forget about *this* issue. **Beau Smith** makes a return to the pages of **Sketch** with a feature interview showcasing his new project **Cobb** from IDW Publishing. **Tom Bierbaum** offers his 30th installment of **Thoughts On Scripting Comic Books**. Tom is the only creator other than myself who's been here since issue 1. **Mitch Byrd** has again astounded us with his **Notes To Draw From** and check to see who is featured in our new **ProFolio** feature, a look at a professional artist's sketchbook and work.

As many of you know, much of what we try to cover is from self-experiences. Well, this August I have a new **Blood and Roses** series being published by Afterburn Comics called **Blood & Roses: Timelord Saga**. I will take many of the experiences involved in creating this book and pass them along in my column, **Convention as Promotions**. And hopefully, you'll learn something new and that could save you time and money.

Now I open the floor. It's time to tell us what you would like to see in the future. Send your suggestions to sketch@bluelinepro.com. I'm looking forward to seeing your suggestions.

take care,

Robert Wayne Hickey
bobh@bluelinepro.com



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Pro-Folio: Gary Barker



I take things for granted.

No, no, it's true. I do, whether it's my family, friends, job situation, health or whatever.

I miss my grandparents and my mom and I wish I had chance to tell them all how much they meant to me. Now that my wife and I have gotten into genealogy, I wish I had chance to ask them questions about our family and their lives and just listen...

I've taken comics for granted, too, as well as my opportunities in the past to pursue more of a career in it. Maybe if I'd pursued this or that, maybe I'd have Made It. Or maybe not. It could be that I wasn't meant to do that, but then again, the path I've trod has gotten me to the point I'm at now.

I guess I take this magazine for granted as well. Sometimes things go smoothly and sometimes not, but **Sketch Magazine** continues to come out and hopefully, get better at informing and educating. There's a serious body of work that's amounted to the past 30 issues! Scores of pages wrought by Bob Hickey, Mitch Byrd, Tom Bierbaum, Beau Smith and others.

So, it isn't just about me...That's what I hope I've learned in this life. It's about my family, my friends, and my job. It's my wife, my daughter and my son. It's about Bob, Mitch, Tom, Beau, along those other contributors and you. It's my job to educate and entertain you and bring you along with the ride.

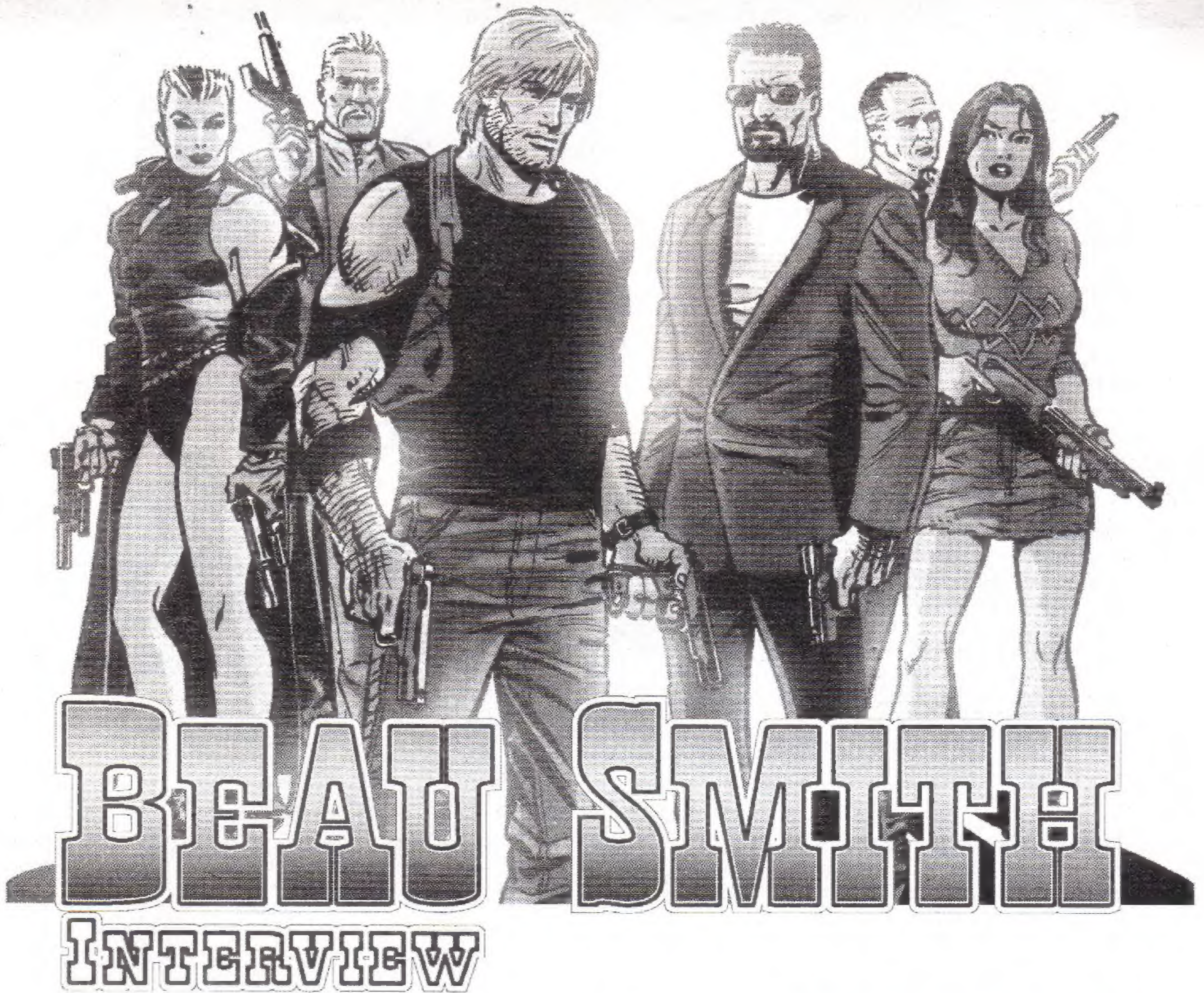
I don't want you to have regrets. I want you to work at what you love in this life, including your family and all those other things. Work at it. Be active, not reactive. Read. Write. Draw. Collaborate. Join. Be a Do-er.

This magazine helps to define my life. I understand that it's a smaller part of yours, but the fact is, if you're reading these words, then there's an impact on you, however small. I want to be a positive in your life. Can you do that for others? If you're a member of an apa, like Apa-5, or something online like Digital Webbing, Penciljack or Ten Ton Studios, be active, be a positive force in the people around you. Do stuff for the good.

Tell the people in your life what they mean to your life. Write the story that's in your head. Draw the pictures.

And don't take things for granted, whatever they may be.

Bill Nichols
Editor, **Sketch Magazine**



I first heard of Beau "The Real Man" Smith back in the days of Eclipse Comics. About 10 years ago, I had the honor to meet the man of myth in person and you might have thought we had been friends for years. That's how Beau treats you and he *means* it. Several times he's introduced me to other friends of his, because if you're a friend of Beau's, you're in good company. He can talk tough if he wants, but the "Real Manliness" of Beau Smith isn't that he can armwrestle a bear (and he probably could), but he can shake a thousand hands of a thousand new friends, smile a thousand smiles under whatever baseball cap he's wearing and mean ever gosh darn bit of it!

Sketch: So, Beau, just how long have you been doing this?

Beau: By *this*, I take it you mean comic books.

Sketch: Yeah.

Beau: Well, I started writing comic books professionally in 1986 with the backup one-page humor strip: **Beau LaDuke's Tips for Real Men** that Tim Harkins did the art for.

Sketch: Hey, I remember that!

Beau: Yeah, it was a small one-page humor thing based on the character Beau LaDuke that Tim Truman and I had created for the **Scout** comic book from Eclipse Comics. That snowballed into a backup story starring Beau LaDuke that I did in **The Dogs of Danger** that Flint Henry did the art for. The main comic it was in, though, was **Swords of Texas** by Chuck Dixon.



I had wanted to write comics and just plain *write*, since 3rd grade. All through school I had always written. Short stories, school newspapers, magazine articles, I even had a book of poems published in 1973.

Sketch: Excuse me...Poems?!? From Beau Smith?!?

Beau: Yep. In school I always took every creative writing class that there was. Ever since I was a little kid I've been writing. Big ego like me, I have always felt I have something to say. In high school I had a bunch of my poems printed in a book. It was the first time my stuff had ever been published. Some of my sports poems were published in a sports magazine in the early 70's. I also won a state contest for my poems when I was in high school. I also got laid because of some of the poems I wrote for girls. Poem writing can be manly.

Sketch: Huh...who would've ever thought *that*? So, how did you really get your start?

Beau: I met fellow West Virginian Tim Truman at a Chicago Convention in the early 1980's. We hit it off and found that we had more than a West Virginian birthplace in common. We became life long friends. At the time I was sales and marketing administrator for a local chain of audio/video stores in West Virginia, but I had also been what's classified as a "Letterhack" in comics. That's someone who writes regular letters to comics and they are printed. Kind of an early forum/message board thing before there was the internet. I had over 300 letters printed.

Sketch: Is that *all*?

Beau: I had to make a name for myself and that was a cheap and easy way. At the time, Eclipse Comics was publishing Truman's **Scout** comic book. It was doing pretty good with sales around 35,000 or more. Well, it seems that Eclipse was looking for a sales manager for their product. Tim knew I wanted to bust into comics. He already knew I could write *and* he knew that sales and marketing was my background, so he suggested that



I apply for the Eclipse Comics job. I knew that Eclipse was located in northern California, but I had no desire to move there. I didn't think it would work. Tim told me that they would consider me working out of my house. Since I would have to be traveling most of the time anyway it didn't matter where I lived. Sides, the airport is only a mile from my house on top of a hill.

So I met with Dean Mullaney, the head honcho of Eclipse Comics at the ABA, the American Bookseller's Association. It was being held that year in

Washington, D.C. I got there and Dean had forgotten to get me a pass. I had to use my ol' West Virginian, stump jumpin', con man tricks to get in. I told the front desk and security that my brother was working in there and I had traveled all the way from West Virginia to get him for a family emergency back at home. I explained that I had been lost in this big city for a whole day and that it was really important that I see him. Well, they fell for it all like the rest of comics falls for Rob Liefeld's line of invisible comic books.

COBB© Robert Kirkman and Cary Walker. Artwork by Cary Walker



Sketch: So, what did they do?

Beau: Not only did I get in, but they let me use the VIP elevator, gave me a VIP badge and a voucher for free food at the eatery there in the building. I found the Eclipse booth and there was Dean, Tim Truman and Chuck Dixon. I knew they would never believe that Dean, a New Yorker sporting Woodstock-length hair, was my brother, so I embraced Tim with this story I'd made up. Since Tim talks like me, they fell for it all once again. Dean was pretty impressed that I not only conned my way into the place, but got VIP treatment as a bi-product.

Sketch: Pretty lucky. And I'd say...typical of the Beau Smith I know...

Beau: That weekend I was also able to "make friends" between Eclipse and their biggest distributor, Diamond Distribution. Relations hadn't been all that good and one of the tasks Dean had given me was to see if I could make nice with Diamond and get them to push one of their new books. As they say, ignorance is bliss and you might say I was pretty blissful. I not only got things patched between Eclipse and Diamond and got them to push the new book, but also made some lifetime friends as well. Here it is 20 years

later and Steve Geppi and Bill Schanes are *still* my very good friends.

Sketch: Big names in the Biz there, pard. So, what then?

Beau: I stayed with Eclipse until 1994 when they finally called it quits. By then I was Vice-President of Sales and Marketing for them and writing quite a few comics as well. Comics like *Parts Unknown*, *The Black Terror* and of course, *Beau LaDuke*.

In a matter of days after Eclipse closed their doors, I went to work for Image Comics as their Vice President of Sales and Marketing. I had been heading up Todd McFarlane's marketing and promotions since 1992 on the side while still working for Eclipse. Todd thought it best for Image that I join on there full time because they lacked anyone with experience in comics. At the time all they had were mainly a bunch of Rob Liefeld's school buddies. I stayed on there for a few years until Todd's company started getting bigger and bigger and he needed me back on his train full time. So I jumped back over there as his Vice President of publishing and marketing as well as for McFarlane Toys when we got that up and running. I stayed there until 2001.

Sketch: Until..?

Beau: Things had gotten so big there that Todd needed me to move to Phoenix. Now, moving had never been in my plans, as I mentioned before. So, even though Todd and I remain buddies, I had to turn that down. A few days later I signed on as Vice President of sales and marketing for IDW Publishing & Idea & Design Works out of San Diego, ran by my former Eclipse and McFarlane co-worker-Ted Adams, another life long friend. I worked there and helped them build up their publishing company until February of 2005 when I decided to go free lance as a writer. That's where I am right now. I occasionally do some freelance marketing as well.

Sketch: What's been your best experience in all this?

Beau: Well, I'm kinda proud that I'm still writing comics after 20 years in the business. Most of the time they've run ya off by now but here I am doing as much if not *more* writing than ever. This industry is just like that of Hollywood. The "suits" are always looking for the Next Hip and Sexy Thing. They don't always look for great work and a greater work ethic. Entertainment is built upon assumptions and hype. If they can get you to believe in the hype and assume that what they hype is *right*, then they got ya.

Sketch: True.

Beau: Lucky for all of us the good stuff still manages to sift through and shove its way to the top. It's too bad that the talented craftsman have to wade their way through a sea of Paris Hiltons to get noticed.

As far as my best work, that's yet to come. Right now the **Cobb: Off The Leash** mini-series from IDW Publishing that's due out in May of 2006 is my best work. I'm not much of one to live off the memories of the Glory Days. If ya do that, you never move on; your Glory Days are over. That ain't me.

Sketch: So, the perks are..?

Beau: The biggest perk I can think of in comics is the lifelong friendships I've made with other creators that think like me. By that I mean people you can sit and communicate with on a level of creativity without having to explain everything. It's that same feeling I had when I played sports. Hard to describe, but enjoyable to experience.

Sketch: What would you look back on and say *Yeah, okay, I should've...*

Beau: There are no regrets, bud. There's progression, but no regrets. Sure there are projects that I look back on and cringe a little, but when you're a creator, in my case a writer, that is a natural thing. If you ever find yourself satisfied with your work and think you're as good as you're gonna get, then you are done...*finished*. They might as well stick a fork the size of a Buick in you and say the picnic is over.

The only thing I do regret is that I'm not making as much money as I did ten years ago. Then again, when you look at sales then and now, I don't think I'm the only one that has *that* regret.

Sketch: Is there some project you've done that you would like to re-visit or re-invent?
Re-tool it?

Beau: In some ways, I'd like to revisit them *all*. It goes back to what I said earlier, it's not regrets, it's progression. With experience you always feel if you



could go back you could make it better. I feel that's a waste of your time. You should take that experience and make your new work better. That's why we learn. That's why we make mistakes. It only helps us as we move forward. Revisiting is nice, but they should be more of a labor of love than a chance to change former mistakes.

As far as re-inventing, I would look forward to re-inventing characters that I haven't worked on before, but there isn't any real desire to re-invent any characters that I've worked on. If I go

back I only want to take them forward to the next level of progression.

Sketch: How do you and Eduardo work together? Do you work in plots or full scripts, etc? Is that how you like to work?

Beau: I work full script when I have my choice. Since **Cobb** is my book that's the format I went with. Before Eduardo ever saw the first script for issue #1, he and I went over the pitch, the pro-



posal and the overview that I had done on the series. This includes over all story line, a breakdown of each character and supporting character.

I'm a firm believer in using reference and making sure it's right. I've sent Eduardo reference on any special equipment, weapons and locations that were going to be used in the series. If a guy is gonna use a Colt 1911 .45 pistol, then it's gonna *look* like one. Eduardo has always worked that way and is a stickler for realistic items in his work. He is a history buff that encompasses world history. He knows his stuff.

I sent Eduardo reference on what the characters should look like. What their personalities are like and how that reflects in their clothing, movements and expressions. Eduardo would sketch out stuff and we would bat them back and forth until we came up with the right look.

One of the important things with **Cobb** is that I wanted to make sure that there were no stock comic book poses, and action scenes. In fact we went out of our way to make sure there weren't any of the usual swiped and overused action scenes from Tarantino and Woo films. In the last ten years so many creators have overused that style. With **Cobb**, we went Old School. I dug up all my old military hand-to-hand combat manuals. I pulled out all the stuff from boxing class and other parts of my bone breaking past. We also got into many styles of mixed martial arts, street fighting, floor fighting, barroom brawling as well as dirty fighting. If you see gunplay or a fistfight in **Cobb**, you can know that it is real and not just some swiped panel of Batman doing the same side kick he's been doing for 30 years.

Sketch: So, you two collaborate on things, give and take, back and forth?

Beau: As I said, I like to work full script. I learned early on from the script format of Robert Kanigher. My buddy Chuck Dixon and I mutated it and shaped it to work best for our needs and comfort back in the 80's. So my style is partly originated from Robert Kanigher and Chuck Dixon. I learned to lay out an issue and do proposals from Walt Simonson and Mike Baron. Early on, before I got into the business, they were both kind enough to school me a little and show me the format that best worked for them. That was really helpful.

For years, before there were computers and word processors I worked off my dad's manual Underwood typewriter. After that I used an IBM Selectric for years. Then the birth of computers came and I got in bed with Mac/Apple and have been there ever since. For years I used MS Word. For the last five years I use Final Draft. I usually save it in an RTF format (Rich Full Text) so the editors can open it. I really love it and wish they would have had it in the 80's. I'm a terrible typist and still have not mastered margins and such. Final Draft does it all for me. I'm sure my editors are a lot happier.

Sketch: Where did the idea of **Cobb** come from?

Beau: From my always racing/switching channels/messed up mind. Ever since I was a kid, I've always liked my heroes to be the go-to guys in bad situations. I understand the need for flawed heroes and sometimes anti-heroes, but writers have gotten away from the *heroic* hero. They tend to think that is old school and boring. They think of The Lone Ranger and The Phantom just shooting the gun out of the bad guy's hand and telling you to always drink your milk and mind your parents.

Well, that's what lazy writers think. You don't have to be a psycho or filled with angst to be a hero today. In a very complicated world sometimes you have to be more straightforward and simple. Cobb is that. He knows the difference between right and wrong. Unlike other heroes, Cobb hasn't been seduced by the easy way out—



the gray area. That's a place where writers that don't want to work hard to make their characters interesting dwell. They want the crutch to lean on.

Just look at films. People like Howard Hawks, John Ford and Alfred Hitchcock didn't need to splatter the viewer with blood and gore. They didn't need to have everyone naked and groping each other. They did more with your own mind that any director today can do with a camera. They let *your* imagination take you places they never could onscreen. They depended on better dialogue and character layers than simply spelling it all out to you. They treated the moviegoer with *respect* instead of looking down on them.

Cobb is an influence of those films and novels that let your imagination have the freedom to enrich the stories. Cobb himself comes from a heroic past of characters that John Wayne, Kenneth Tobey, Steve McQueen and Lee Marvin walked. He is years of influence from many novels, non-fiction biographies, films, and people that I've known in my own life.

Sketch: What kind of name is *Cobb*.?

Beau: Something you have realize when you're writing a "tough guy" character is that you really don't wanna give him a long name. It's not good for the reader, the character or for marketing. You wanna give the hero a name that is easy to remember, but also brings a picture or feeling of toughness to mind. This is more important when working in prose than in comics, film or TV, but it is *the* way to go.

Cobb. One syllable, short and like the character to the point. It's easy to remember. The phrase "Rough as a Cobb" comes immediately to mind. That's what you want. That's why I picked it.

Sketch: Are there influences on the books or is it just your background in rough-and-tough guys?

Beau: I've always been a reader. To this day I still read a book a week and that's on top of the magazines, newspapers and such. My influences are many. It depends on the genre and the character. With **Cobb**, it comes from a series of films, TV and books that I've devoured over the years. Growing up, I was enthralled with the

Shell Scott novels by Richard Prather. I thought that was the ultimate tough guy. By *tough guy* I mean he always had something witty to say, he could take a punch as well as deliver one. He always had a code of honor. It was usually a little *bent*, but he had one. The ladies always loved the tough guy and he knew that most of them weren't to be trusted, but he was always one step ahead of them.

In films, it was John Wayne. It was Kenneth Tobey in the Howard Hawk's movie ***The Thing From Another World***. Lee Marvin always played a benchmark tough guy. Steve McQueen is another. They didn't always have to say a lot like what films now try to pass off as a tough guy. That's why people are always stunned when I say that Al Pacino's role in ***Scarface*** wasn't a tough guy. He was just a punk criminal that talked way too much. A real tough guy doesn't have to scream and yell. Besides, Pacino is a dwarf.

I never really have read much fiction. I read more non-fiction than anything. I've found that you can come up with much more original characters from composites of real life people that have done real life things. I kinda describe Cobb as Jonny Quest grown

up. Over the years I've read dozens of books on the secret service as well as the Russian Mafia and terrorists from the 1970's through today. **Cobb:** *Off The Leash* was my chance to put all of that reference into work.

Sketch: What's your typical workday like?

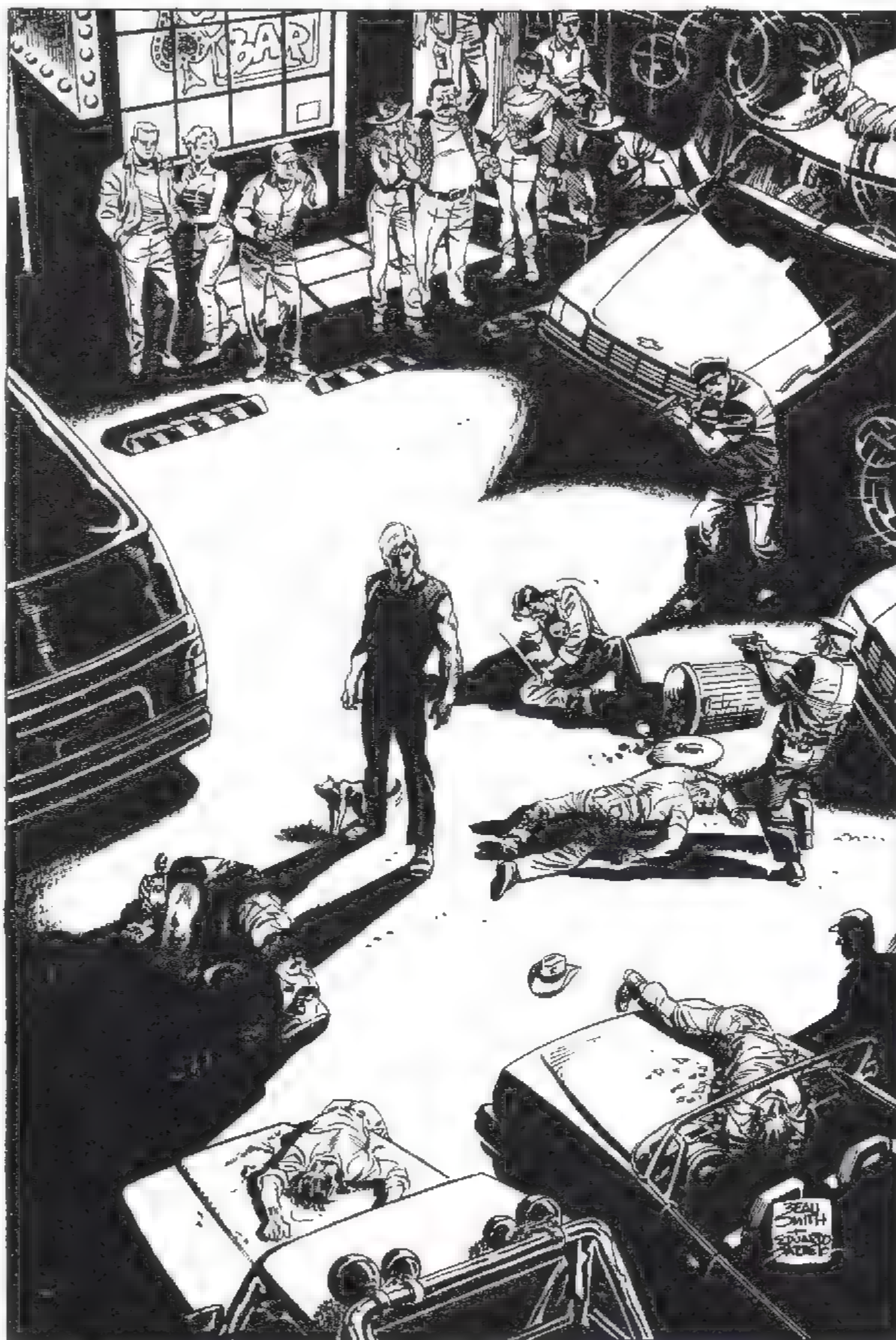
Beau: Not as organized as it should be. I get up around 8:30am. Shower. Eat and throw down a bunch of pills that keep me alive. Read a paper and fool with my dogs, feeding them and letting them outside to wake up anybody that sleeps later than me.

Around 9:30am I shuffle into the office and work until a little before noon on email and other computer crap that I have to do. I get a LOT of email, well over 100 a day (not counting spam).

Noon time is lunch time. I get in the truck, go to the post office and pick up the mail and a couple more papers. I cruise on back to the ranch and fix my lunch, read another paper and let the dogs out to do whatever evil they do when they are out there.

From 1:00 pm to 3:30pm I write scripts, do press releases, write columns, answer the overload of phone calls that come in and return the ones I missed. I pack up any mail and packages that I have to send out and at 4pm I head back to the post office and send the stuff on its way. I return to the ranch, hook the dogs up and take em' for a walk in the park, and let them leave their stained business cards for other dogs to read.

I come back, work until 6:00 pm and then put on the feedbag. I write some more until around 7:00 pm and then I hook the dogs up again and take them on "patrol". We patrol the city of Ceredo for about an hour and I get some exercise. The rest of the evening is spent doing anything that has to be done like TV, DVD's, messing around, whatever. Around 11:00 pm I write some more and then head to bed to read and maybe fall asleep around 1:00 am. Exciting life, eh? That's my day on an average. Trust me, there are days when I go out and do non-work things, but this is pretty



much the daily routine most of the time. Weekends are mine. I do whatever I want.

Sketch: Where do you see Beau Smith in 10 years?

Beau: Hopefully still alive and well. I hope that I'm healthy and still writing. The thing about being creative is that part of you never seems to age. Too bad it's not the physical part of you,

but there will always be a certain immature layer that never goes away. That's a good thing. I don't have any lofty goals other than to keep writing and creating and putting my stuff in front of as many eyeballs as possible

Sketch: Where do you see the Comics Industry in that 10 years?

Beau: If it is going to make it in any sort of profit arena then it is going to have to be a mesh of the mass market



thing I mentioned earlier. One of the things that stuck with me as a kid through TV, Books, Film and my dad are manly heroic figures that do things because it's the right thing to do. That's part of why Cobb means so much to me. Cobb is all those inspirations wrapped up in one figure. So many influences shaped into one man.

Sketch: Do you have advice for up-and-comers?

Beau: Yeah, stay outta my way and don't try and take my work from me. Don't look for me to help you take MY work. You won't like where it lands you.

With that said... I always tell young guys, find something you like to do and then work hard to get paid for it. Having talent is just 50% of what it takes to get into comics. The other half is marketing and selling yourself. Networking with the people that can give you work is key. It's good to talk to other writers and artists, but they aren't the ones that give you the work. Get to know as many people as possible. Get your stuff in front of as many eyeballs as possible. Study not only your craft, but also the people and companies you want to work for. Know as much about the publisher as you can. Build a relationship with the editors. It's hard work, but if you want it you're gonna have to do it.

With the internet and all the other high tech stuff out there, you have no excuse. With the market like it is you are gonna have to really work on selling yourself.

It will not be easy. Remember to keep your dignity and always be civil to others. This isn't a chat room or message board. To get respect you have to give respect. Don't be petty. Don't let jealousy make you say and do stupid things. This is a business. Nobody owes you anything except yourself. You owe it to your own bad self to carry yourself with dignity and be an adult. Just because you're creative doesn't mean you can't be professional.

Learn from the bad experiences and move on. Get a thick skin or get out. Take advantage of the opportunities that come your way and never forget those that helped you up the ladder.

Now bend over and let me kick your ass into the real world.

Sketch

with the direct market. As anyone with a trimple full of business sense can see limiting comics to just the direct market is not going to be the answer for the long haul. Comics is a business, not a charity as some seem to think. You have to look at the long haul or big picture.

Sketch: What would you like to tackle in comics?

Beau: I have my standard list of mainstream characters: Wonder Woman, B'Wana Beast, The Sub-Mariner, Sgt Fury, Blackhawk, Hawkman, Wildcat, Red Wolf and Skull The Slayer. Of course, I'd like to continue to do more of my own stuff like **Wynonna Earp**, **Cobb**, **Parts Unknown** and other creator owned properties.

Sketch: Who would you like to tackle...heh heh?

Beau: Rhona Mitra, Navi Rawat, Eva Mendes, Raquel Welch..... you get the idea....

Sketch: Anybody out there you'd like to work with one of these days?

Beau: I'd love to work again with some of my old buddies like Flint Henry, Billy Tucci, Brad Gorby, Sergio Cariello,

Mitch Byrd, Chuck Dixon, and Dwayne Turner. I'd love to work with Scot Eaton, Andy & Adam Kubert, Ed McGuinness, Mark Schultz, Frank Cho, Terry Dodson, and Scott Kolins.

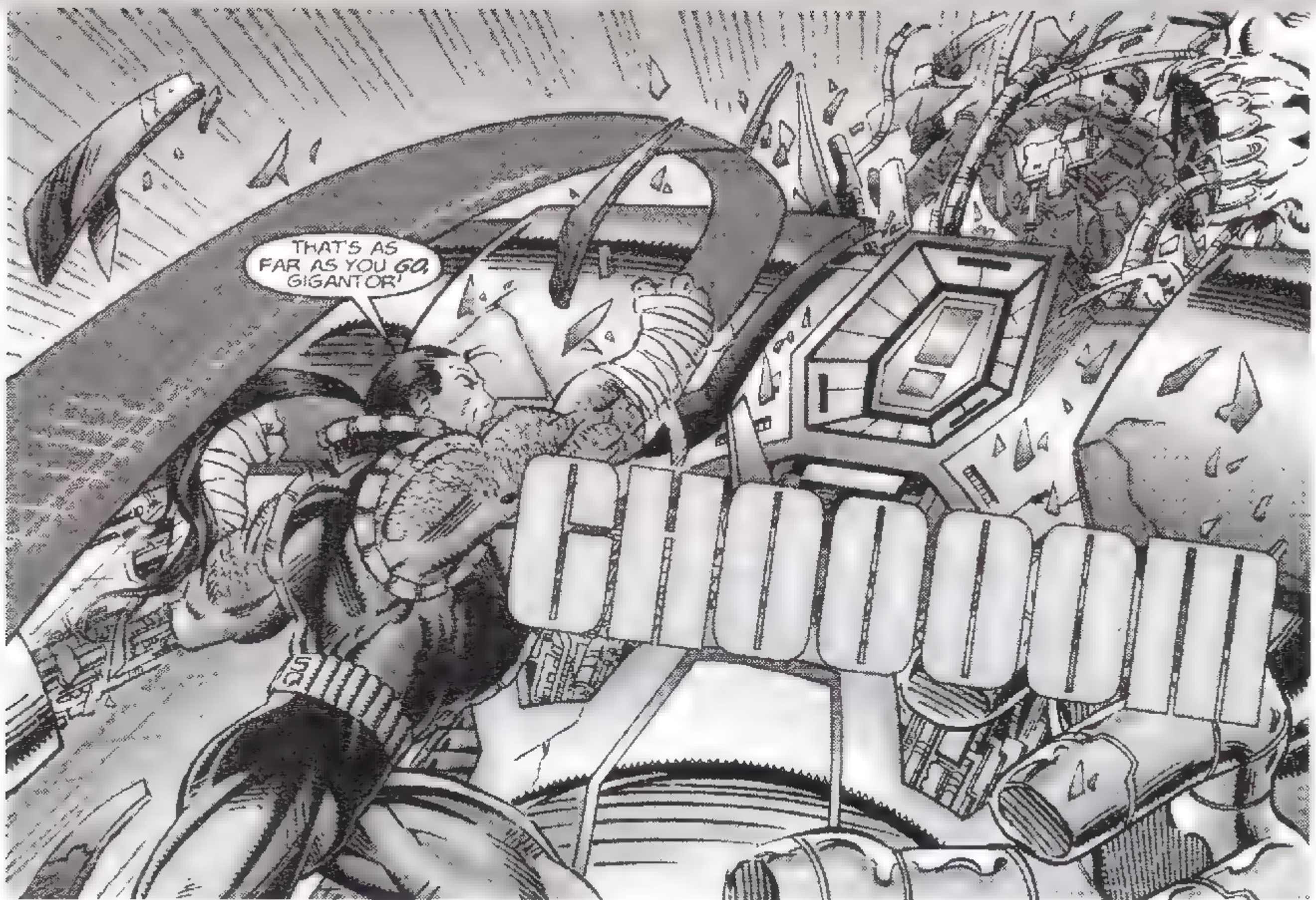
Sketch: Do you still do many conventions?

Beau: Yeah I do...when somebody else is paying my way. I have my favorites like Pittsburgh Con, Heroes Con in North Carolina and Mid-Ohio Con. I enjoy San Diego Con even though it's like a huge as another planet now. Like beer, the best ones are the free ones.

Sketch: Where do you get your inspiration? What inspires Beau?

Beau: I've always gotten my inspiration from TV, books, film, art and music. But most of it comes from what's in my head and how I would like to write the world if it were my script to write. I get it from the people around me everyday. You see it in the smallest moments of life. It's all there. You just have to add your own little twist to it. Life is the penciler, I just ink it.

I'm a believer in what things that interest you at the age of 12 stay with you all your life. It's a part of the immature



It's a delicate balancing act, but you've got to try and save your most powerful action for the end of your story while not making the climax so overwrought and so overblown that it goes over the top and becomes tiresome.

Ending With a Bang: The Universe at Your Finger Tips Thoughts on Scripting Comic Books

by Tom Bierbaum

Here are a few thoughts on giving your stories great finishes. This is important, because a good ending can save an otherwise weak story and a bad ending can ruin an otherwise good story.

1. Leave Enough Room.

When you rough out your plot, always leave lots of room for a good conclusion. If you need to cut corners, summarize and push key action off-panel, do those things somewhere in the middle of the story, not at the end where it really counts.

2. Keep It Fresh.

Make sure there's a twist at the end, something the reader doesn't expect and something the reader hasn't seen before. Whether it's a surprise betrayal, a clever way the hero saves himself, a key deduction the hero has kept from the reader — whatever, just make sure there was a reason for the reader to stick with your story to the finish.

It isn't always easy to come up with this kind of twist, so this part of your job might not be a lot of fun but it's important. The first thing to do is to discard the first ending that pops into your head, because it'll be the first one that pops into the reader's head as well. From there, you can explore a lot of random possibilities in your mind — don't be afraid to consider notions that are really way out there — and keep playing with twists until you come up with a way of wrapping up the story that you really like, that really fits and that won't be anticipated by your readers.

3. Foreshadow Twists and Clever Strategies.

When you come up with that fresh twist, make sure it isn't something tacked-on and artificial. Make it organic to the entire story. If a character turns out to be a traitor, make his motive, personality and behavior consistent with that of a traitor (even if he hides his treachery very well from the other characters and the reader, make sure it's a believable, *real* part of that character). If the hero has a secret gadget that will save the day, hint at its existence early in the story. If the hero has to sacrifice something to win the battle, establish early on what that something means to the hero.

In other words, don't wait until your story is 90% done before you figure out your ending. Until you've pretty well determined the ending, you don't really even have a story yet.

4. Plan Ahead.

Don't get to the end and say a certain ending is locked in because you've written yourself into a corner. It's your job to manage the elements of the story so the conclusion is appropriate and intentional. A lot of writers these days say they "had" to kill off character A or B because once they unleashed such-and-

such an evil force, there was just no credible way to avoid the deaths.

Well, they should admit that they *prefer* the death and destruction.

They were the ones who created the entire story and could have constructed it in such a way that something different could have happened.

So figure out the ending you want — “everybody dies” is a viable option if that’s what you want — and construct the story accordingly.

5. Don’t Lock Yourself in Too Rigidly.

As much as I’ve talked about figuring out your ending from the earliest stages of a story’s conception, you should also stay flexible about the conclusion you’ve come up with. As you flesh out your story, because you’re a creative writer, you’re going to think of a lot of cool, new elements to add, sometimes even an entirely different ending that works better than the one you started out with.

Making these kinds of changes is tricky and needs to be done carefully — your intricately constructed story could come crashing down if you carelessly remove the wrong piece — but being creative means always searching for something that’s just a little bit fresher than your previous best idea.

6. Make the Point of Your Story Most Emphatically in the Conclusion.

Generally, the ending is where your hero should be the most heroic or your villain the most villainous or your clever character the most clever, though again, in unexpected ways.

That isn’t to say you can’t write a story where your hero ultimately fails or your villain ultimately redeems himself. But if so, that’s what your story is really about because that’s what happens at the pay-off point. So if *that’s* your point, make it most forcefully at the end of the story.

This may also be where you put some kind of punctuation on the emotional, moral or intellectual journey your characters are on. Just as you build to a physical climax, your story will often be building to an emotional climax for the characters as well. So when possible, gear these storylines about mental conflicts to peak roughly at the same time as your physical conflicts, at the end of the story not in the middle.

7. Don’t Make It Impossible to Top Yourself.

If your story is about action, don’t do an action scene earlier on that’s overshadows your closing scene. The heroics at the end should be more powerful than the heroics in the middle.

This isn’t a hard and fast rule. There are all kinds of imaginative, surprising ways to end a story that aren’t technically more spectacular than what went before, but if that’s the kind of story you end up with, do it because you know the rule and have a reason for breaking it, not because you just planned poorly and put all your best stuff early in the story.

8. Don’t Over-Do It.

After everything I’ve told you up to this point, now comes the toughest part. I’ve just told you your ending needs to be the most spectacular part of your story, but now I have to warn you that as often as not, creators that try to follow this rule end up with climaxes that seem to go on forever and lose their impact.

I guess the thing to remember is you’re after impact, not quantity, and a climax that drags on for a long time is unlikely to have much impact. Focus on what makes your climax powerful and strip away the non-essentials so what’s left is the really good stuff. No matter how much you like seeing things get

blown up, after five or 10 explosions, there’s not going to be any more impact.

9. Remember What Has Impact in Comics and What Doesn’t.

Speaking of explosions, we did one comic series with an explosion-filled climax and our not-too-impressed editor pointed out that in a silent, still medium like comics, explosions aren’t really that effective.

Anything that relies on sound, motion or bright lights isn’t going to have a great impact on the comic reading audience. So focus on the things that do come across well in comics. For example, instead of just showing the explosion, focus on the objects getting ripped apart by the explosion. In other words, focus on the literal and figurative impact of the explosion, not on the explosion itself.

Remember also that comics can be effective at character, inner conflict, emotion, fun, humor and other non-visual, non-physical elements that can be a lot more important to a powerful climax than the literal physical events you’re depicting.

10. Make the Ending Genuine, Not a “Cop-Out.”

Again, this comes from planning ahead. Don’t pull a happy ending out of your hat because you think that’s what the readers want. And don’t suddenly kill everyone off because you think *that’s* what the readers want. Take the time and give it the thought it takes to make sure you’re telling a story where the happy or unhappy ending is organic and intrinsic to the story you’re telling.

Sometimes you can surprise yourself and have your story do a 180-degree turn right at the end and finish on a truly unexpected note. That’s completely plausible and might make for a great story, but again, do it because you know and understand the rule and know that in this case you have a good reason for breaking it. Don’t do it because you didn’t bother to think through your story or got bored and turned it into a different story at the end.

11. Don’t Spill the Beans.

You want to foreshadow your ending and provide clues to how things will be resolved, but don’t spell it out so the average reader will know what’s coming. The key to a good ending is giving the reader something unexpected.

And don’t let the cover or the materials that promote and solicit the issue give away the ending either. A story that otherwise might build to the perfect crescendo will leave readers asking “Is that all?” if they already know about the big twist at the end.

12. If You Use Humor, Proceed With Caution.

There was a day when it was very common to end an adventure story with some quick gag at the end. The camera pulls back as everyone enjoys a hearty laugh. Well, that kind of ending, perhaps deservedly, is now regularly satirized and ridiculed in today’s ubiquitous super-hero satires.

So if you’re going to put a touch of humor into your ending, avoid the cheap pun or corny gag. If you’re going for a funny ending, make sure it’s REALLY funny.

13. There’s a Thin Line Between an Ironic Twist and a Corny Twist.

Same goes for the typical ending twists — secret motives, surprise betrayals, hidden gadgets, etc. It’s all been done before and people are quick to make fun of the clichés. So work hard to make it fresh, believable and a natural fit with your story.

14. Remember That Your Ending is Endorsing Something.

In real life, there aren't any actual endings, other than, perhaps death. But even then, the other people who haven't died move on.

So when we tell a story it's an artificial construct, designed to entertain and communicate some sort of message or value. Where we choose to end that story in a lot of ways determines the message and values we're communicating.

You could tell a story about European affairs that ends in 1941, at the height of Nazi Germany's conquests, that would seem to be making the exact opposite point of a similar story about European affairs that ended in 1945, when the Nazis had been crushed.

You could tell Batman stories where at the end of every adventure the Joker had escaped from prison and was robbing Gotham City with impunity and you'd be communicating a very different message than if you told stories that end with the Joker captured and headed off to jail.

So recognize that how you finish your story, and what methods you show prevailing in the climax, are making a statement. Whether you agree with it or not, you are on some level endorsing the side that "wins" and the methods they use.

Most writers would protest and say their story is an exploration of issues and a reflection of what they think is the reality of the world.

It's a story, not advocacy. There's no endorsement.

But I don't think the transaction between writer and reader works that way. It isn't fair, but readers perceive that an endorsement is being made.

That's a provocative way of looking at things, considering how often comics and movies depict unencumbered violence to be the only effective way of dealing with the world's "real" problems. How often torture is depicted as necessary and desirable in the fight against the "bad guys." How often "playing by the rules" is for incompetents and stuffed shirts.

Probably a lot of creators have no problem with this and are in fact quite comfortable endorsing violence as the solution to the world's problems.

But for those who don't actually believe in violence as a solution, you're left with the reality that adventure stories revolve around very physical solutions to very physical conflicts.

So just remember that your conclusion is making a statement. There's nothing to say a non-violent solution can't win the day in your story. Or that the side that initiates the violence can't end up losing because of their violent ways. Or the side that uses violence reluctantly and with restraint can't end up winning because of that restraint.

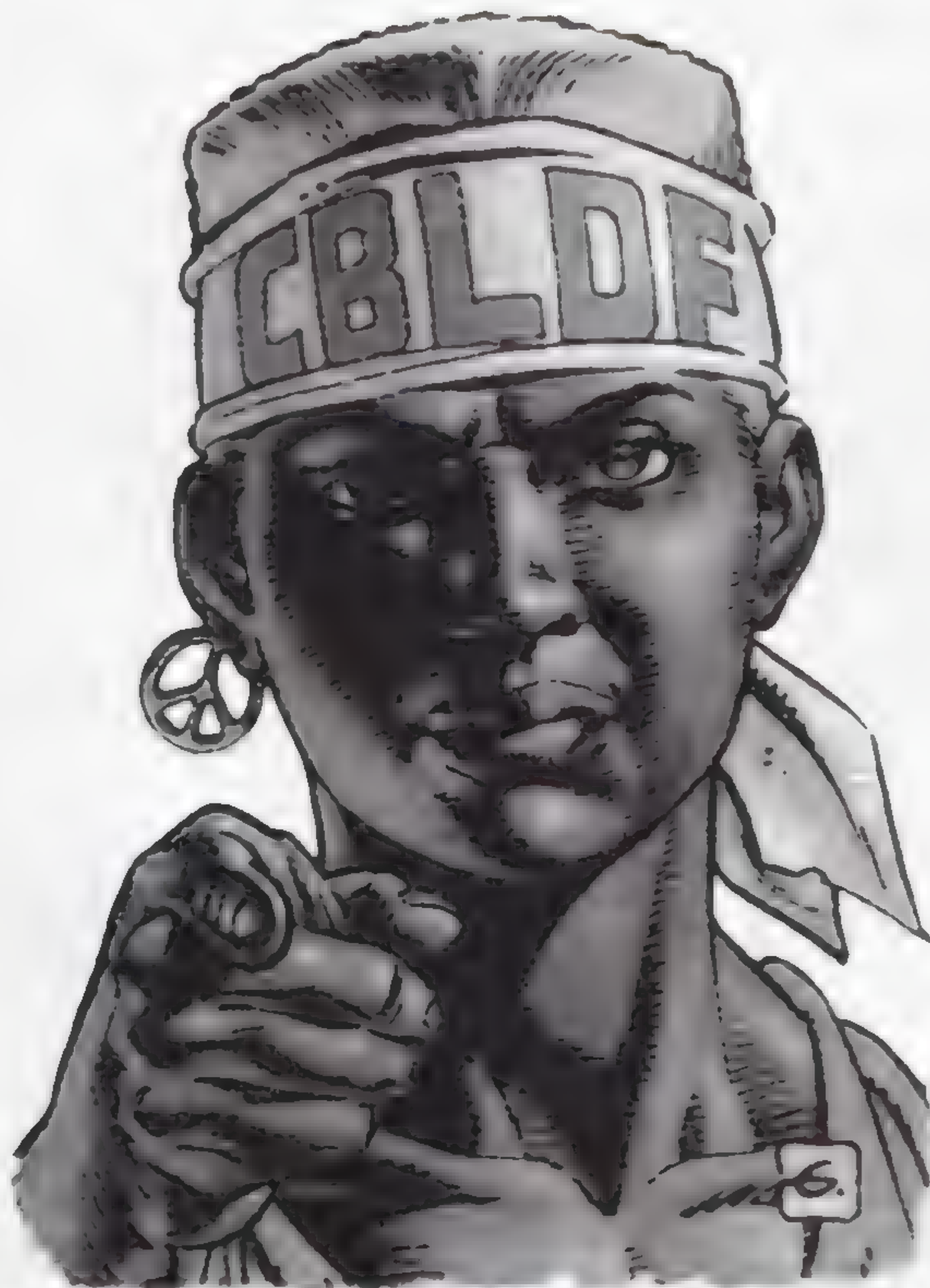
In what's left of your story after the physical climax, you can show that the real solutions didn't start until the violence stopped. Or you can focus on how much was lost because an alternative to violence wasn't found.

It isn't that your story needs to end the way I think it should end. It's that you should understand how much your ending is making a statement whether you like it or not. So make a statement that reflects what really matters to you.

Sketch



What happens after the spectacular climax can often be the real payoff to your story, where you communicate what matters more than flashy powers and macho fisticuffs.

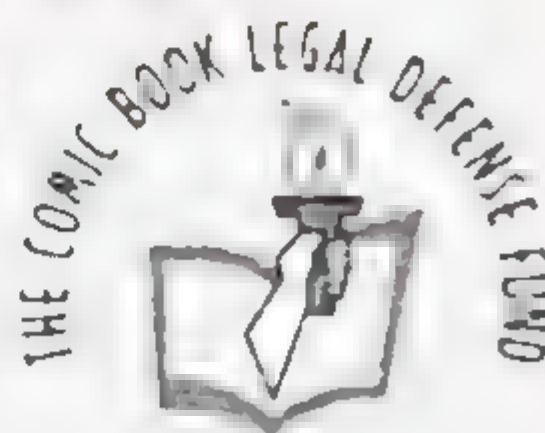


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TOPPING THE FANTASTIC

Short Rounds

by Mitch Byrd



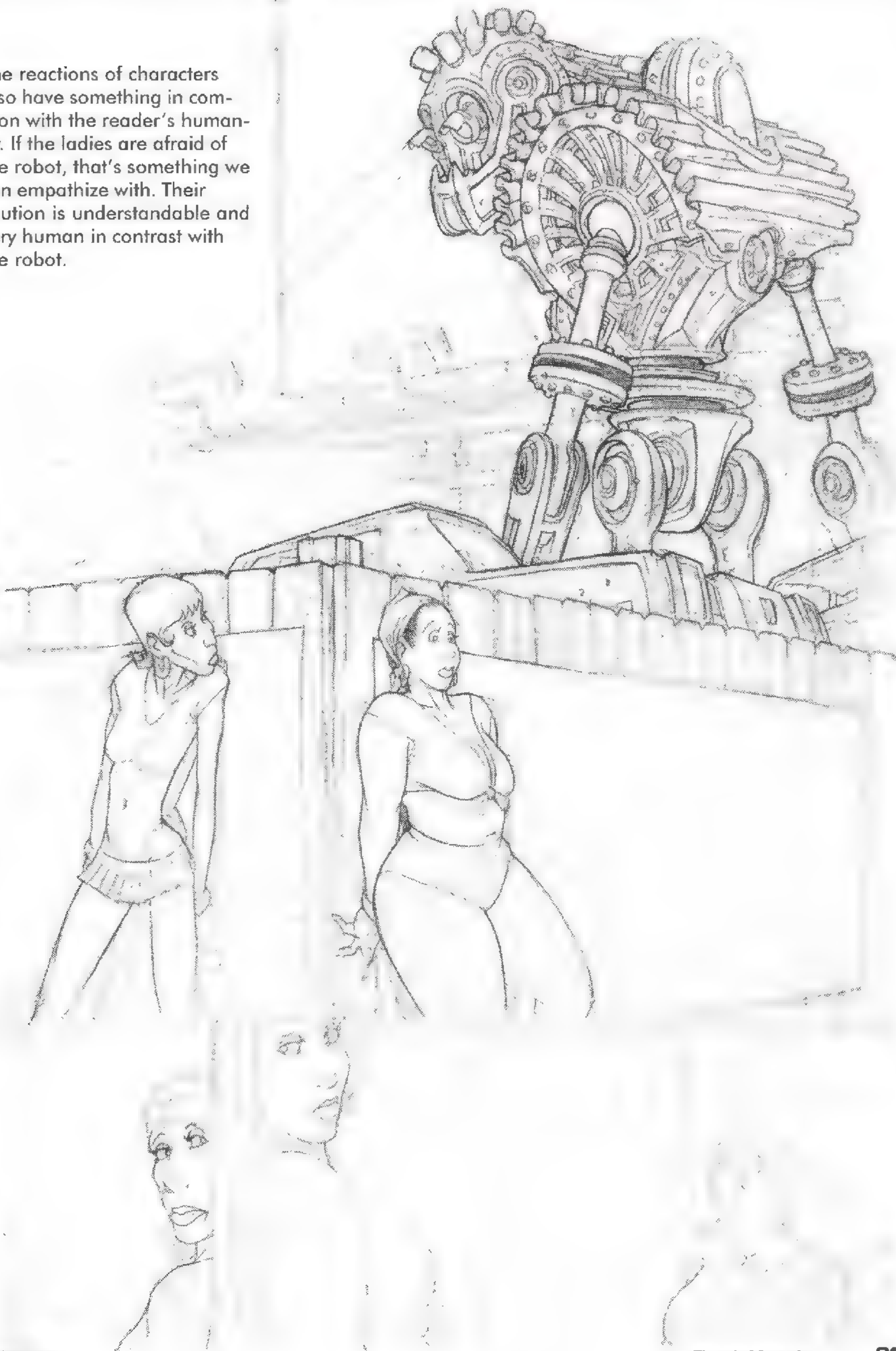
What the reader knows helps the reader perceive what he or she doesn't know. The amazon riding the fir bird helps bring the unusual qualities of the animal to the reader's attention via contrast. We know what a woman looks like, so when she sits on something un-womanlike, the contrast is like a spotlight. Sort of like a declaration, "here's something different".

The familiarity of the known helps to bring the reader into the story and experience the unknown. These things the reader has not experienced and takes in information about the strange animal through comparison.



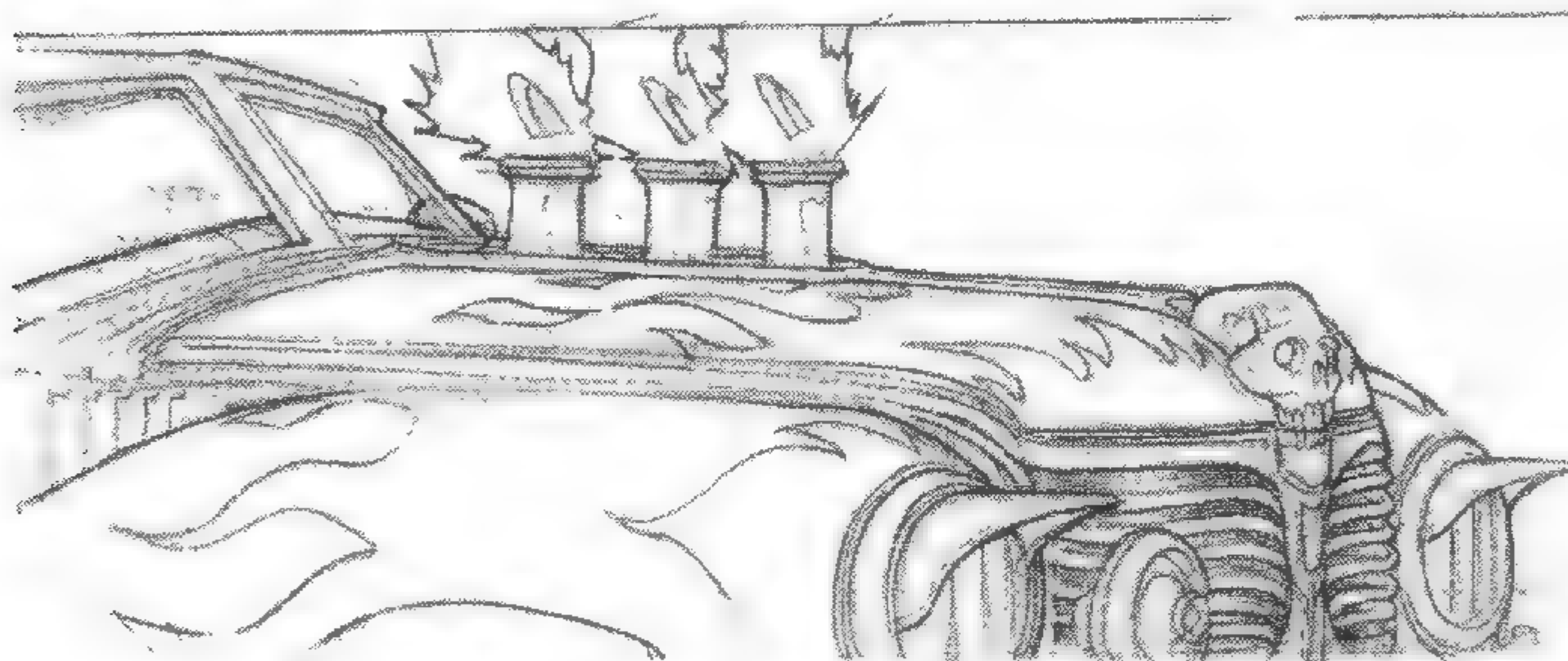
The woman standing in front of the turtle helps to give a sense of the immense size of the animal. We empathize with the human character because she's one of us. *Run, Girl, Run!* Turtles are slow, especially the big ones so if she doesn't trip, she might get away. A good time for sensible shoes.

The reactions of characters also have something in common with the reader's humanity. If the ladies are afraid of the robot, that's something we can empathize with. Their caution is understandable and very human in contrast with the robot.





And the normal can always be pushed into the realm of the fantastic. We've all seen cars, but how many times have we seen a car spitting fire with a skull on the hood? It isn't so much a car, but rather the emotion of anger speeding along the highway. Something to be *feared*. And generally fear is an emotion less known than others. No one wants to live in fear, so the occasional appearance of fear stands out more by contrast if it isn't a constant thing.



We fear the giant because the giant might toss us. I suppose sometimes it would be poetic justice.

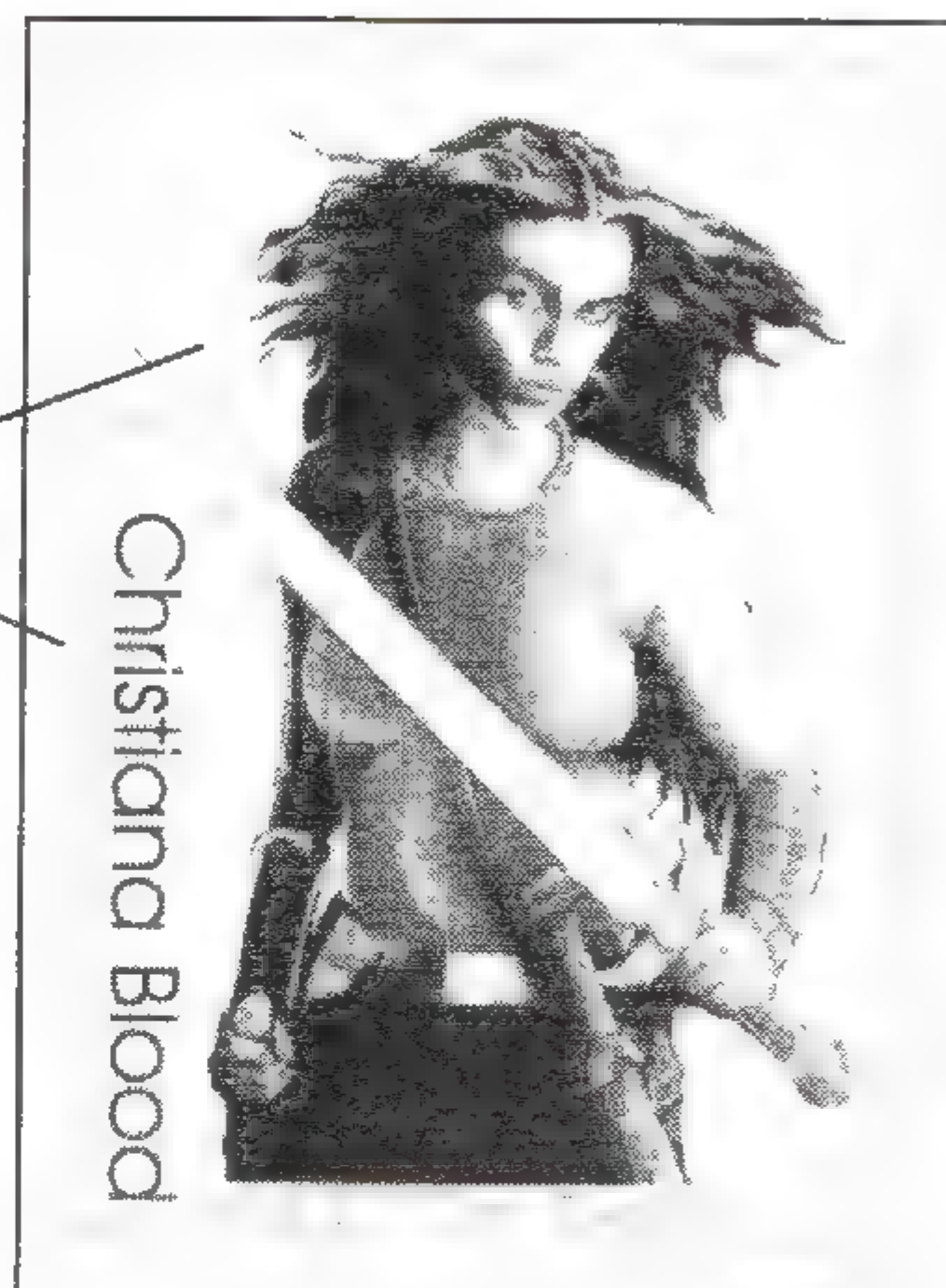
If you ever see a giant elephant with a tree growing on its back, stop and look; that's probably something you've never seen before.



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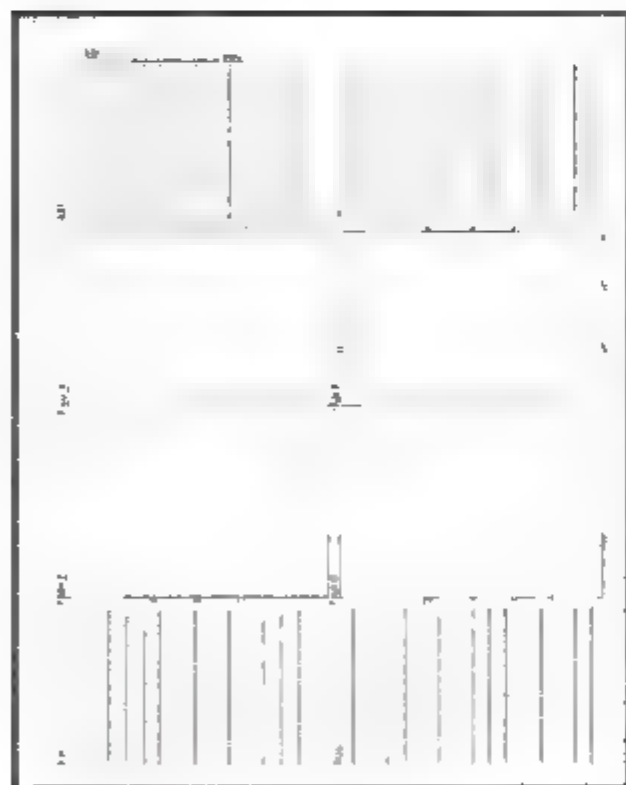


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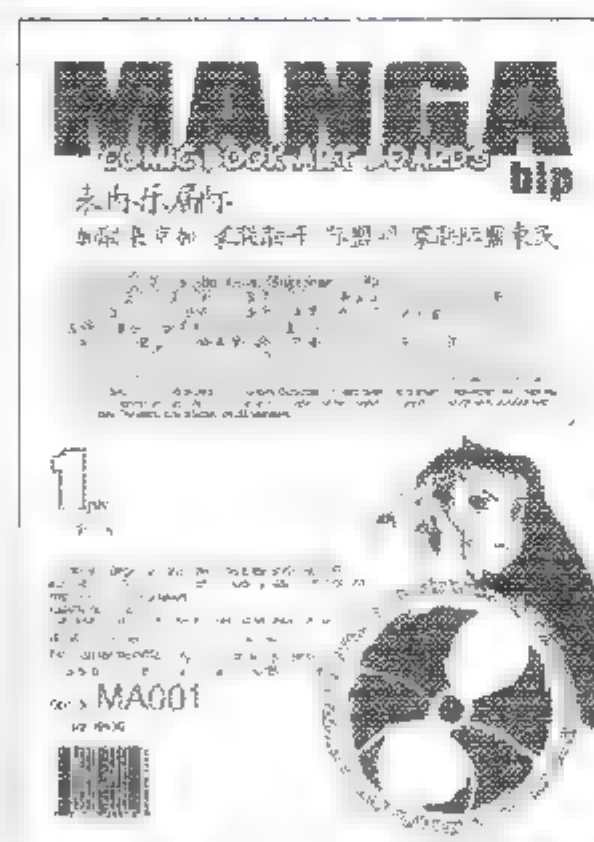
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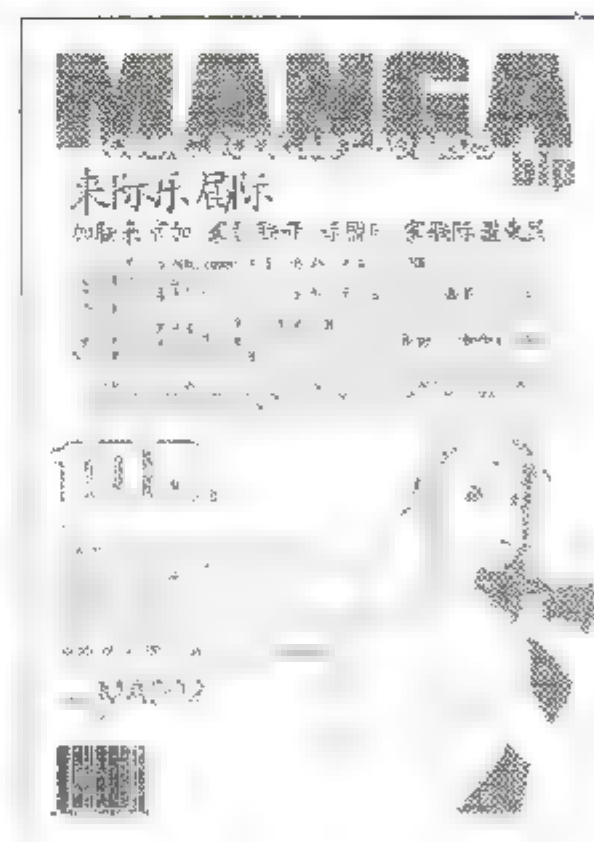
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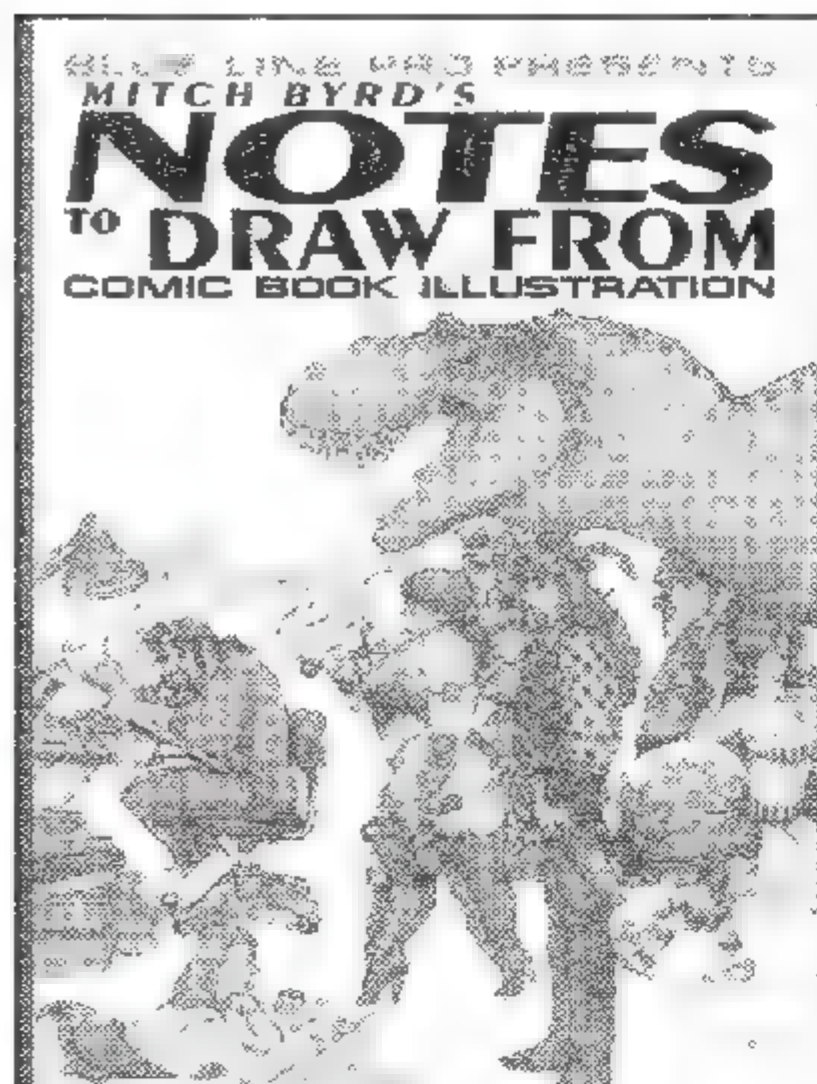
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By Mitch Byrd

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SRP \$15.95

ITEM# BL3010

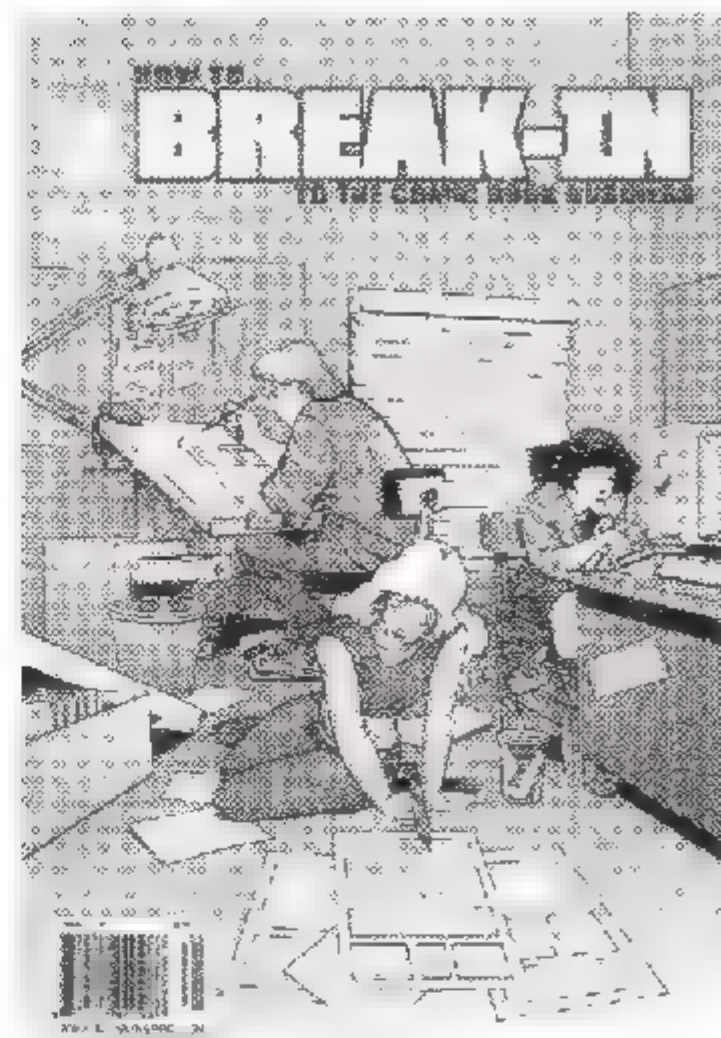


Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS

There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES

#1 - ITEM# BL3031 \$5.95

#2 - ITEM# BL3032 \$5.95

#3 - ITEM# BL3033 \$5.95

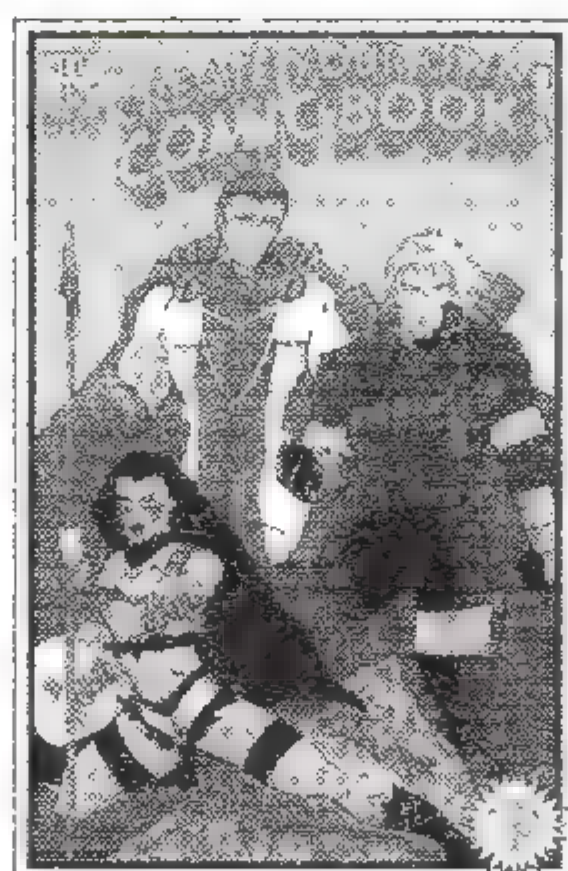


PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055

SRP \$44.95



CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

Box Set: 37 art pages / 24 page b&w instructional comic book / full color die

ITEM# BL1002

SRP \$25.95

SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK

REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

• Item #BL1010 / 200 pg. Hard cover book.

SRP \$28.95

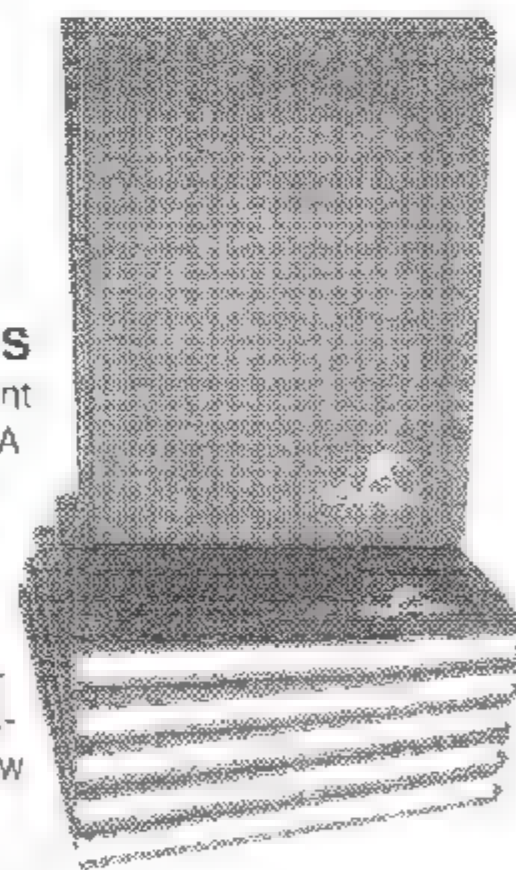
SKETCH BOOK

TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

• Item #BL1011 / 200 pg. Hard cover book

SRP \$32.95





ARTIST SKETCH CARDS

Blue Line offers Artist and fans an All-New Artist Sketch Card. These Official sized cards (They fit into all trading card supplies) are printed on Quality smooth Strathmore art boards. The same boards used for Blue Line's Premiere Comic Book Art Boards. Artist Sketch Cards offers a nice clean area for an artist to sketch an original illustration. The back offers an area for the artist to put their name and contact information. Art Collectors Artist Sketch Cards are an easy and affordable way to collect original artwork. **ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves**
-Item# BL1060 srp \$9.95



Title: _____ Frame # _____
Scene: _____
Comments: _____

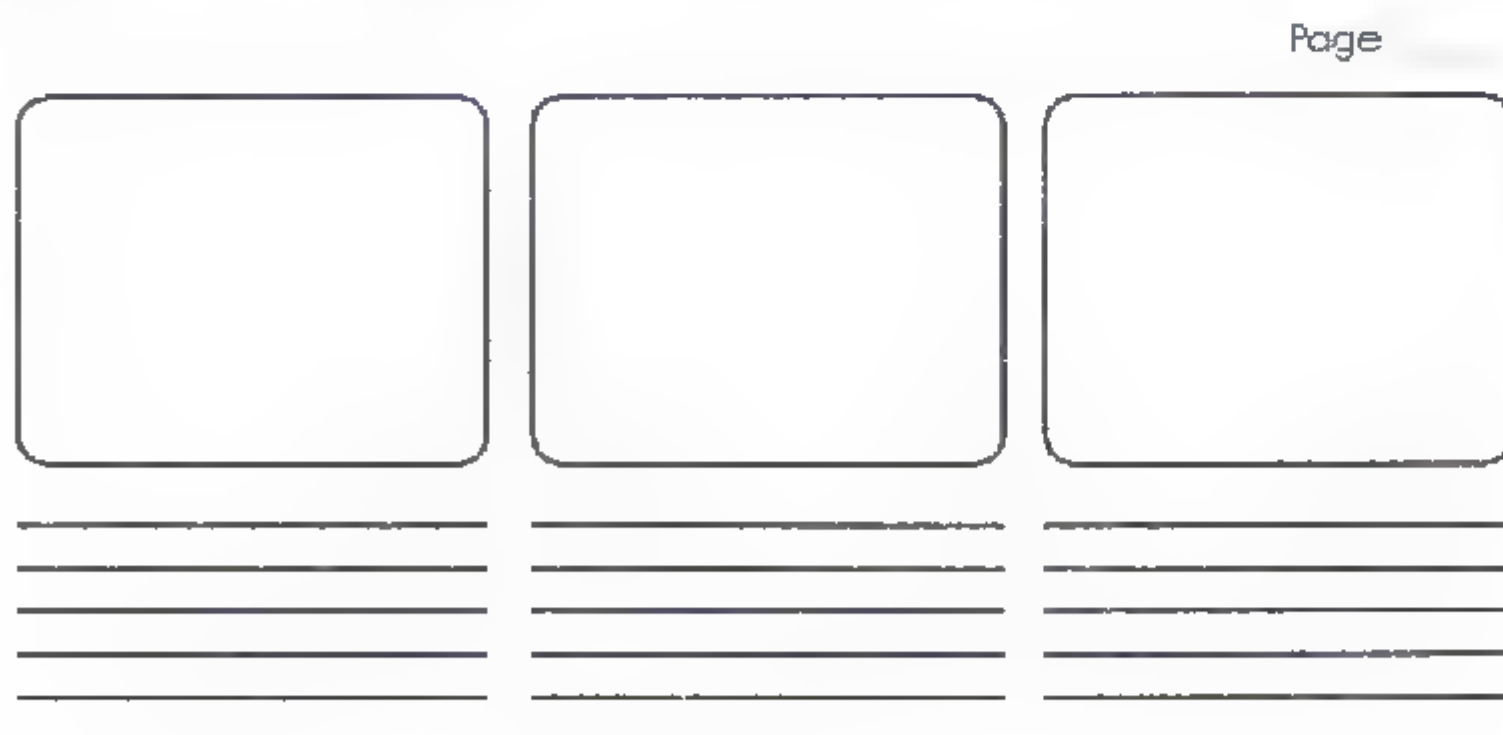
STORY BOARD FRAMES
ITEM #BL1053
BLUELINEPRO.COM

STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a quick and easy way to show movement and sequences of a story or animation. Animation Storyboards have one large panel with lines below project and scene information and artist credits. 50 sheets of 60 lb 8 1/2 x 11 pages with 1 panels with colored cover

- ITEM# BL1053 **SRP \$10.95**

50 sheets of 60 lb 8 1/2 x 14 pages with 1 panel, bagged with colored cover



ITEM# BL1018

STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 **SRP \$16.95**

100 sheets of 60 lb 8 1/2 x 14 pages with 3 panels padded with colored cover.



STRATHMORE 300 REGULAR (VELLUM) PAPER 9" x 11" PADS

Item# AR-342-109 \$6.75

STRATHMORE 300 SMOOTH PAPER 9" x 11" PADS

Item# AR-342-9 \$6.75

STRATHMORE 400 2PLY SMOOTH PAPER 9" x 11" PADS

Item# AR-475-12 \$7.65

STRATHMORE 400 2PLY REGULAR PAPER 9" x 11" PADS

Item# AR-475-3 \$7.35

STRATHMORE 500 2PLY REGULAR PAPER 14" X17" PADS 100% cotton

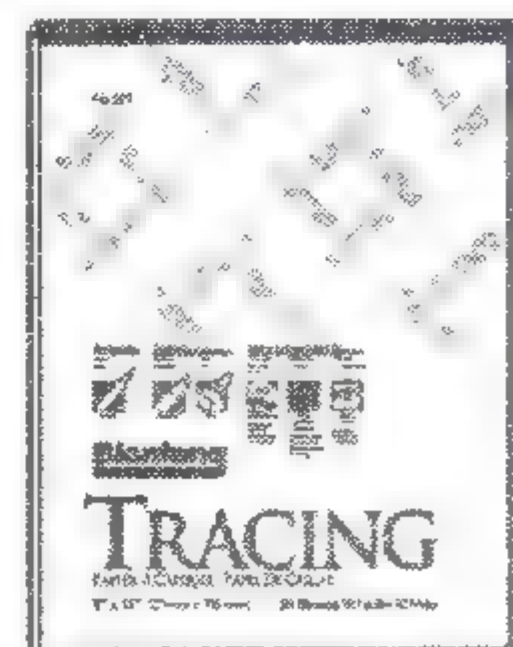
Item# AR-580-62 \$18.75

STRATHMORE 500 2PLY PLATE SURFACE PAPER 14" X17" PADS 100% cotton

Item# AR-580-72 \$19.55

STRATHMORE 500 BRISTOL 2PLY (PLATE) 14" X17" PAD 100% cotton

Item# AR-58092 \$28.95



Tracing Paper (9x12) 50 Sheets

Item# AR-HUN-243-123 \$5.95

Tracing Paper (11x14) 50 Sheets

Item# AR-HUN-243-131 \$7.95

Tracing Paper (14x17) 50 Sheets

Item# AR-HUN-243-143 \$10.95

Tracing Paper (19x24) 50 Sheets

Item# AR-HUN0243-163 \$17.95

INDIA INK**Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.

AR-4415

Black Ink (Higgins) 1oz \$3.50

AR-EF44011 Black Magic Ink (Higgins) 1oz \$3.50

Higgins Waterproof Black Magic Ink

is non-corrosive, free-flowing, and

non-clogging. Great for use on tracing

vellum and other film surfaces.

**Pelikan Drawing Ink**

One of the finest drawing ink available. Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.

- AR-PE211862 Black India Ink (Pelikan) 1oz \$5.95

- AR-PE211169 Black India Ink (Pelikan) 8oz \$22.95

KOH-I-NOOR RAPIDOGRAPH INK

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

AR-3084-FI Koh-I-Noor Ink \$3.95

FW WHITE OUT

FW Acrylic Artist Waterproof White Ink 1oz

Great for use with technical pens, brushes, and dippers.

- AR-FW-011 FW White Acrylic Artist Ink \$5.00

FW BLACK ACRYLIC INK

FW Acrylic Artist Waterproof Black Ink 1oz

Great for use with technical pens, brushes, and dippers.

- AR-663Q18 FW Black Acrylic Artist Ink \$5.95

**SPEEDBALL ACRYLIC INKS SPEEDBALL BLACK INK**

Archival quality pigmented acrylic inks made from the finest pigments. Waterproof, permanent and non-toxic 12 ml jars.

- AR-938718 Black \$2.25

SPEEDBALL WHITE INK

Archival quality pigmented acrylic inks made from the finest pigments. Waterproof, permanent and non-toxic 12 ml jars.

- AR-937045 White \$2.25

MECHANICAL PENCIL

Mechanical Pencil is precision made without lead release and light aluminum barrel.

• Mechanical Pencil 2mm.

- AR-BP10C \$6.95

• 12-Pencil Leads- 2mm, HB

- AR-BP2375-HB \$10.95

• 12-Pencil Leads- 2mm, 2H

- AR-BP2375-2H \$10.95

Mechanical Pencil Sharpener

Provides professional point for standard leads.

- AR-BP14C Pencil Sharpener (Mech. Pencil)

\$11.75



• 12-Pencil Leads- 2mm, 2B

- AR-SA02263-2B \$11.45

• 12-Non-Photo Blue Leads-2mm

- AR-BP2376-NPB \$10.95

Sandpaper Pointer

Ideal for pointing pencils, leads, charcoal and crayons by hand.

- AR-3435-1 Sandpaper Pointer \$9.95

Technical Mechanical Pencil

Classic fixed sleeve design for drawing, drafting and template work. Features a comfortable rubber grip, twist eraser and chrome finish.

0.5MM

AR-SAN64241 \$4.95

0.7MM

AR-SAN64247 \$4.95

Pentel icy Lead Holder Pencil

Transparent barrel allows user to monitor lead supply. Features a soft rubber grip for nonstop illustration comfort. Large eraser and metal pocket clip.

0.5MM

AR-PENAL25TC \$1.55

0.7MM

AR-PENAL27TC \$1.55

LEADS

HB Lead 12 Per Tube

HB 0.5MM

AR-SAN64761 \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.5MM

AR-PENTELC505-2B \$1.10

2H 0.5MM

AR-PENTELC505-2H \$1.10

3B 0.5MM

AR-PENTELC505-3B \$1.10

3H 0.5MM

AR-PENTELC505-3H \$1.10

4B 0.5MM

AR-PENTELC505-4B \$1.10

4H 0.5MM

AR-PENTELC505-4H \$1.10

5H 0.5MM

AR-PENTELC505-5H \$1.10

6H 0.5MM

AR-PENTELC505-6H \$1.10

B 0.5MM

AR-PENTELC505-B \$1.10

F 0.5MM

AR-PENTELC505-F \$1.10

H 0.5MM

AR-PENTELC505-H \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.7MM

AR-PENTEL50-2B \$1.10

2H 0.7MM

AR-PENTEL50-2H \$1.10

3H 0.7MM

AR-PENTEL50-3H \$1.10

4H 0.7MM

AR-PENTEL50-4H \$1.10

B 0.7MM

AR-PENTEL50-B \$1.10

F 0.7MM

AR-PENTEL50-F \$1.10

H 0.7MM

AR-PENTE 50-H \$1.10

Colored Leads REF: 12/ct (Blue, Green, purple, Pink, Orange and Red 2 each) (0.7MM)

AR-SAN92879 \$3.95

Erasing Shield

Metal shield with different sizes and shapes.

- AR-FT-5370 Eras Shield \$1.10

PENCIL SHARPENER

Canister Sharpener offers metal blades with high impact plastic container.

AR-MR906 Can Sharpener \$3.95

Palette Tray

7" by 5" plastic tray works excellent for holding inks.

AR-CW161 SRP \$1.95

Non-Photo Blue Pencil

Makes marks not appear when artwork is reproduced. Very useful.

- AR-761-5 Non photo Blue Pencil \$7.00

Quill Inking Pen

Quill Pens offer a super-fine flexible point.

- AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

- AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$14.95

BRUSHES**WINSOR/NEWTON SERIES 7**

• Winsor/Newton Series 7

Made with Kolinsky sable with traditional black handle. Great brush.

AR-5007001

Winsor/Newton Series 7

Size #1 \$18.95

- AR-5007002

Winsor/Newton Series 7

Size #2 \$26.95

AR-5007003

Winsor/Newton Series 7

Size #3 \$36.75

Round Brushes

Made with natural Sable with excellent edges and points for precise strokes.

- AR-NB-38-0 Round Brush

Size #0 \$3.00

- AR-NB-38-1 Round Brush

Size #1 \$3.25

- AR-NB-38-2 Round Brush

Size #2 \$3.95

- AR-056009016 Round Brush

Size #3 \$3.95

FABER-CASTELL 4 PEN SET

Set includes 4 nibs: S, F, M, and brush.

- AR-FC167100 \$9.00

PENTOUCH WHITE PENS SAKURA

Opaque white markers that draw on dark surfaces. The free-flowing ink is quick drying and permanent.

Pen Touch PM X Fine White

AR-SAK42100 \$3.50

Pen Touch PM Fine White

AR-SAK42300 \$3.50

Pen Touch PM Medium White

AR-SAK42500 \$3.50

ALVIN PENSTIX

Graphic waterproof drawing pen offering India ink density. Black permanent drawing ink.

- AR-4013-EEF 0.3mm \$1.55

- AR-4017-F 0.7mm \$1.55

- AR-4015-EF 0.5mm \$1.55

Penstix Set

Includes all 3 Penstix Sizes.

- AR-4033 3mm, 7mm, 5mm \$4.45

Penstix Drawing/Sketching Markers

Offers maximum India drawing ink like density. Black waterproof permanent ink.

- AR-3013-EEF 0.3mm ExEx Fine \$1.55

- AR-3015-EF 0.5mm Ex Fine \$1.55

- AR-3017-F 0.7mm Fine \$1.55

• Penstix Drawing/Sketching Marker Set

Set of all 3 sizes

AR-3033 Set of 3, 3, 5, 7mm \$4.45

SAKURA PIGMA BRUSH

Archival performance with a flexible brush style nib. Very fine lines or broad strokes. Water/chemical proof + fade resistant.

AR-X3DK BR 42 Black \$3.00

ALVIN DRAWING PEN/MARKERS**Tech-Liner Super Point**

Drawing Pen/Markers

Permanent waterproof ink that

dries instantly. Nibs set in

stainless steel sleeves for

protection.

- AR-TL01 0.1mm \$1.95

- AR-TL02 0.2mm \$1.95

AR-TL03 0.3mm \$1.95

AR-TL04 0.4mm \$1.95

AR-TL05 0.5mm \$1.95

Tech-Liner Super Point

Drawing Pen/Markers Sets

AR-TLP5 set of 5 All above \$9.50

AR-TLP3 set 3, 1, 3, 5mm \$5.75

Sakura Pigma Micron

Available in six point sizes. Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

AR-XSK005 49 20mm black \$2.95

AR-XSK01 49 25mm black \$2.95

AR-XSK02 49 30mm black \$2.95

AR-XSK03 49 35mm black \$2.95

AR-XSK04 49 40mm black \$2.95

AR-XSK05 49 45mm black \$2.95

AR-XSK06 49 50mm black \$2.95

- AR-30061 3pk .25 .35 .45 \$2.00

AR-30062 All sizes Black \$18.00

KOH-I-NOOR RAPIDOGRAPH PENS

Rapidograph Pens are made of impact and chemical resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points (Tech Pens).

AR-3165-06/0 Size 6x0, 1mm \$27.00 - AR-3165-02 Size #2 .6mm \$22.00

- AR-3165-04/0 Size 4x0, 1.8mm \$27.00 - AR-3165-03 Size #3 .8mm \$22.00

AR-3165-03/0 T Size 3x0 (.25mm) \$22.00 - AR-3165-04 Size #4 .1mm \$22.00

- AR-3165-02/0 Size 2x0 (.3mm) \$22.00 - AR-3165-06 Size #6 (.14mm) \$22.00

AR-3165-01/0 Size #0 .15mm \$22.00 - AR-3165-01 Size #7 (.2mm) \$22.00

- AR-3165-0 Size #1 .5mm \$22.00

SHARPIE MINI MARKERS ON LANYARDS

Every artist needs to have a Sharpie hanging around their neck. Available in many colors. Each Sharpie Mini Marker is attached to a colored lanyard.

AR-SAN37178 \$2.00

Check the website for individual colors or call 859-282-0096.



SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying.

- AR-SA37101 Ultra-Fine Black \$1.00
- AR-SA35101 Extra-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95



METALLIC PENS

Offers high quality metallic ink. Great for autographs.

- AR-SA46115 Gold Pen \$4.00
- AR-SA46120 Silver Pen \$4.30

CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75
- AR-173T-1 Single Black \$.95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$.95

• WORKABLE

FIXATIF (Krylon)

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1306 \$8.00

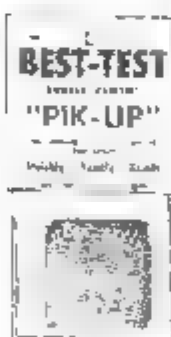


• DRAFTSMAN BRUSH

Removes shavings from paper. Cleaning without fear of smudging.

- Draftsman Brush (cleaning paper)

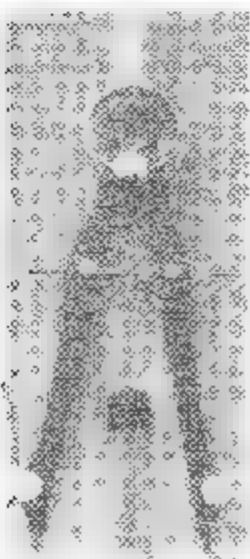
AR-BT5391 \$6.00



RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Flat
- AR-BT201 \$8.95
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50



• 5" Bow Compass & Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.

- AR-494 5" Bow Compass \$4.95

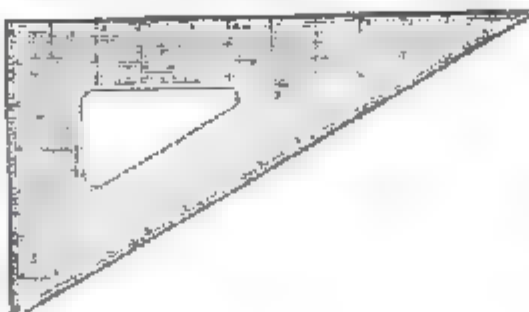
T-SQUARES

• Plastic T-squares offering flexible plastic with both metric and standard measurements.

- AR-EX02 Plastic 12" \$1.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head.

- AR-FR63-112 Alum 12" \$10.45
- AR-FR63-118 Alum 18" \$12.35
- AR-FR63-124 Alum 24" \$13.95



TRIANGLES

High quality triangles made of .080" acrylic. Raised inking edges. Great for Inkers.

- 30" x 60" Winking Edge
- AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle - 30"x60" 6 inch \$4.50
- AR-1210-60 Triangle - 30"x60" 8 inch \$5.50
- AR-1212-60 Triangle - 30"x60" 10 inch \$6.50
- AR-1214-60 Triangle - 30"x60" 12 inch \$8.50
- AR-1216-60 Triangle - 30"x60" 14 inch \$10.50

- 45" X 90" Winking Edge
- AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle - 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle - 45"x90" 12 inch \$13.00

COMPASS SET

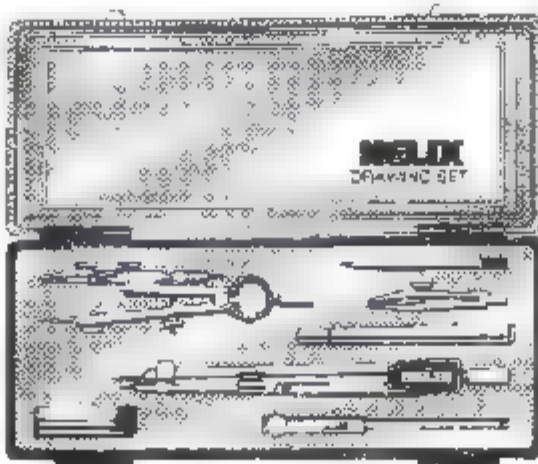
Geometry set includes ruler, compass, two triangles, protractor, eraser and sharpener.

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723465 \$7.95
- Basic Geometry Set
- 4 piece Geometry Set (Ruler 12 protractor, 30/60 + 45/90 triangles)
- AR-FL03 \$5.95

• Compass Set

6-piece drawing set contains: Small side screw compass, 5" self-centering knee joint compass, divider, extension bar, technical pen adapter, divider point and lead pointer.

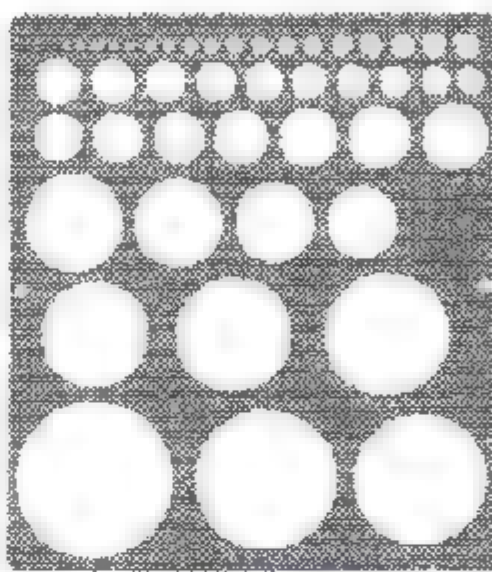
- AR-HX01330-01330 Set \$16.95



RULERS

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$.50



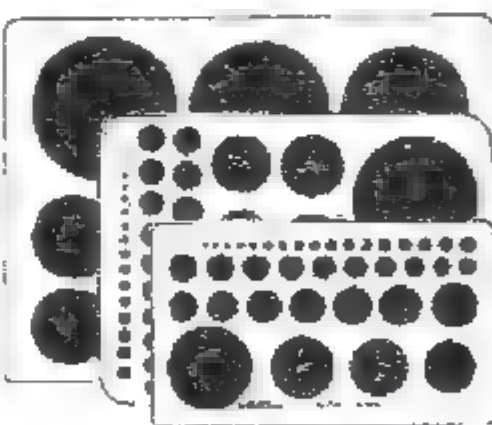
CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

• Circle Templates
Metric and standard. Rulers for smear-free drawing. (Great for Inkers)

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$8.50



- French Curves (Inking Edge)
- AR-9000 Set \$6.95
- Ellipse Templates.
- AR-PK12691 \$12.00



Circle Templates Set of 3

This set of 3 templates provides ninety eight different circles and edge scales in 50th, 16th and 10th as well as rim and centering lines. Sizes ranging from .132 inches to 3 1/2 inches.

- AR-TD404 \$17.95

- Ellipse Template
- AR-PK12691 \$12.00



ERASERS

Kneaded Eraser

Gray soft bendable eraser used for pencil and charcoal.

- AR-1224 Kneaded Rubber Eraser Large \$1.15

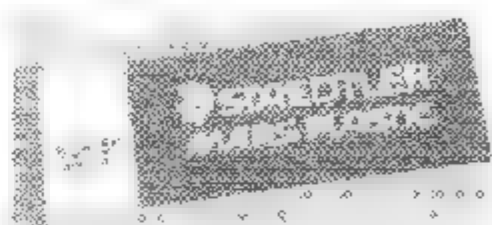


MAGIC RUB

Magic-Rub Eraser

Eraser especially developed for sensitive surfaces, will not mark or smudge.

- AR-1954FC 1 Magic Rub Eraser \$.95



Mars Plastic Eraser

- AR-STD526-50 \$1.00



Pentel Clic

Pen style holder, retract as needed.

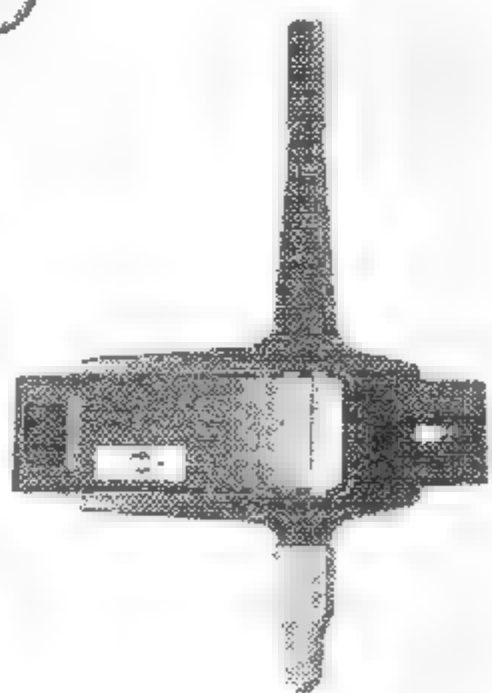
- AR-ZE-21C Pentel Clic Eraser/Holder \$1.95
- AR-ZER-2 Pentel Ref. Erasers \$1.85



• Eraser Pencils

Peel off wrap idea for detail erasing.

- AR-400 Eraser Pencils \$1.50



Multi-use ClipCompass

Draws circles accurately up to 9" diameters. Holds markers, felt pens, cutting knife, brush. Multi-uses pencil, crayon etc.

- AR-CC5455A \$19.95

Extension Bar for ClipCompass 7 1/2"

Performs drawing circles up to 24" diameter and a second bar larger circles.

- AR-CCB1 \$11.75

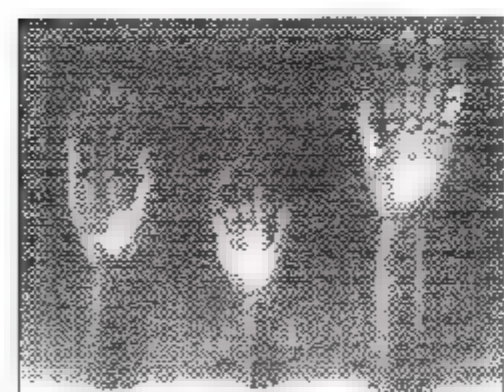


Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

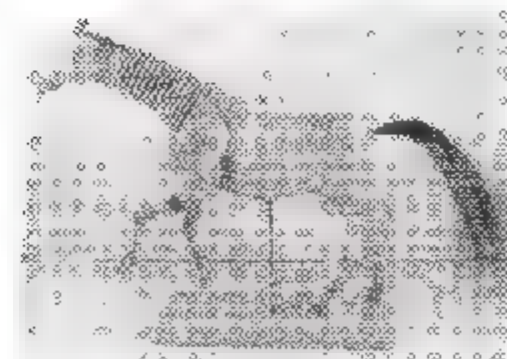
- AR-AA3045 4'5" Male \$7.95
- AR-CLY9020 12" Male \$19.95
- AR-CLY9019 12" Female \$19.95
- AR-CLY9042 20" Male \$29.95

• 12" Unisex Wooden Mannequin
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood 12" in height.
-AR-CW201 12" Model \$19.95

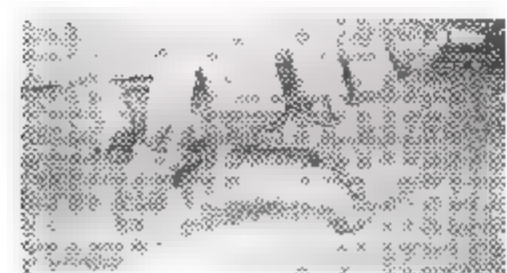


• Hand Mannequins
Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

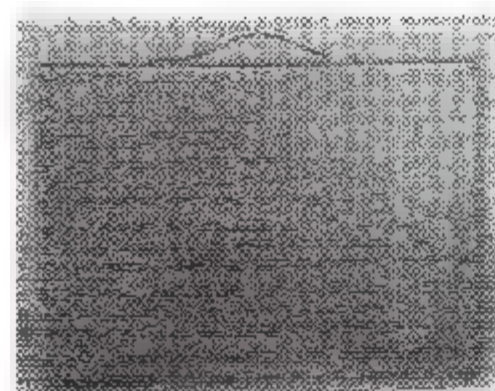
- AR-HM3 14" Male Hand \$49.95
- AR-AA3212L Male Left Hand \$39.95
- AR-HM4 12" Female Hand \$46.95
- AR-HM5 9" Child Hand \$42.95



12" Horse Wooden Manikin
AR033090410 \$99.00



12" Lizard Wooden Mannequin
AR056090440 \$17.99



• PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14" \$81.50
- AR-S1-2241 24" x 18" \$132.93

Refr. Pages for Presentation Case

- AR-ZX17 17" x 14" 10 pack \$23.95
- AR-ZX24 24" x 18" 10 pack \$45.95

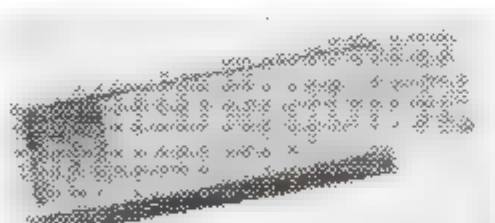


Pocket Portfolio

AR-FL419WH
Pocket Portfolio 14" x 20" \$10.50

Brush Box

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.
AR-YK23000 SFP \$7.95



CAT MANIKIN 7" length
AR-AA12300 \$12.95

DOG MANIKIN 6 1/2" length
AR-AA12400 \$12.95



GIRAFFE MANIKIN 20" high
AR-TCE12531 \$139.95

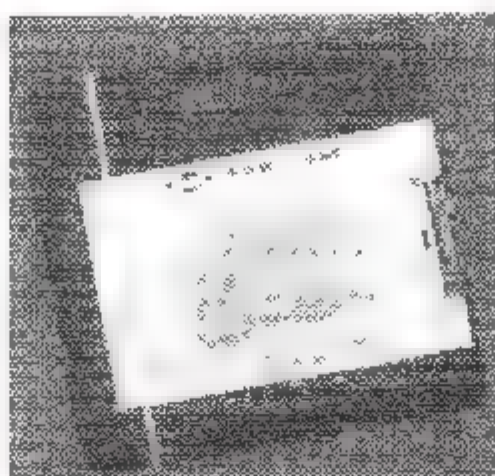
ELEPHANT MANIKIN 16" length
AR-AA12801 \$159.95



• LIGHTWEIGHT SKETCH BOARDS

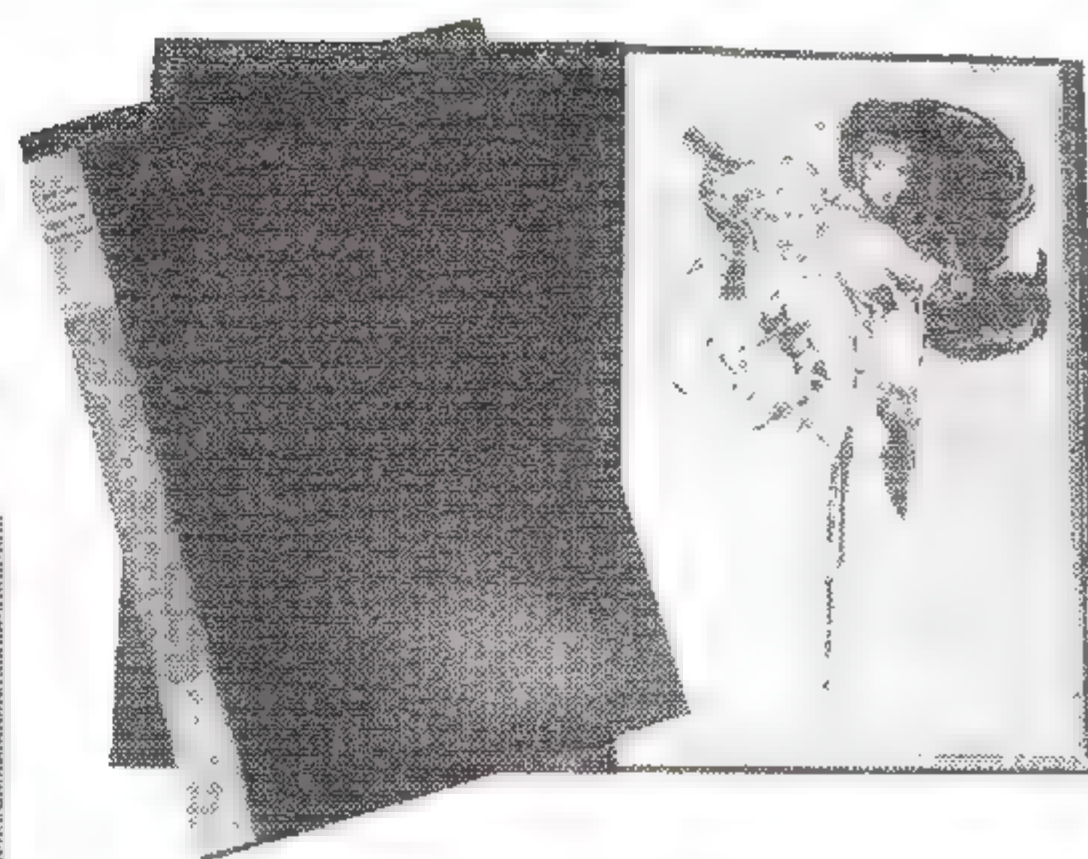
Made of strong tempered Masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18 1/2" X 19 1/2" \$9.95
- AR-SB2326 23 1/2" X 26" \$12.95



STORAGE BOXES

Sketch Pac 2 sided safe storage box 12 3/8" x 4 1/4" x 1 1/4"
-AR-6880AB \$12.95



• DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid pvc, and legner safe art sleeves. Archival Safe

- AR-A1212 Artfolio Book 11 x 17 w/ 24 shts \$15.95
(Holds Blue Line Comic Book Art Boards)
- AR-A1214 Artfolio book 14 x 17 w/ 24 shts \$25.95
(Holds most oversized art boards)
- AR-A128 Artfolio book 8 1/2 x 11 w/ 24 shts \$7.50



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

•MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

AR-EG1218R-1 \$3.02

•10 Pack

AR-EG1218R-10 \$24.20

•50 Pack

AR-EG1218R-50 \$96.50

•10 Sets - MYLAR SLEEVE & BACKING BOARD

AR-EG1218S-10 \$35.90

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2 X 18 1/2)

(Standard C.B. Board)

•BACKING

AR-EG1218HB-1 \$1.00

•10 Pack

AR-EG1218HB-10 \$8.00

•50 Pack

AR-EG1218HB-50 \$32.00

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

•MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL (Double page C.B. Board spread)

•MYLAR SLEEVE

AR-EG1824R-1 \$6.00

•10 pack

AR-EG1824R-10 \$48.00

•50 pack - MYLAR

AR-EG1824R-50 \$192.00

•10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL

AR-EG1824S-10 \$64.60

STANDARD Backing Board (Double page C.B. Board spread)

•BACKING BOARD FOR

AR-EG1824HB-1 \$1.70

•10 pack

AR-EG1824HB-10 \$13.60

•50 pack

AR-EG1824HB-50 \$54.50

Go to www.bluelinepro.com for more sizes

information and pricing.

COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

•Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil)

-AR-BAG 1119-2525 Bags \$7.50

-AR-BAG 1119-100100 Bag \$25.00



COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly on photographic surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their reliable ink and replaceable nib features.

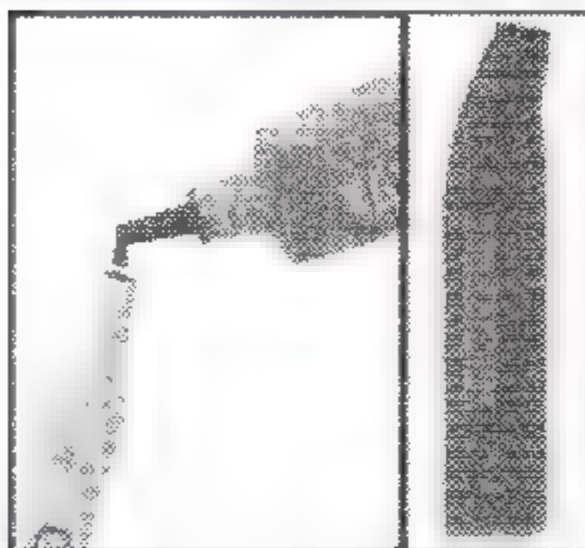
• SINGLE BASIC MARKERS

\$5.95 each

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

• COPIC MARKER SETS

AR-COP113 COPIC 12 Basic	\$71.40
AR-COP112 COPIC 12 PCS NG	\$71.40
AR-COP114 COPIC 12 PCS TG	\$71.40
AR-COP116 COPIC 12 PCS WG	\$71.40
AR-COP118 COPIC 12 PCS CG	\$71.40
AR-COP120 COPIC 36 Color Set	\$214.20
AR-COP140 Copic 72 Color Set A	\$428.40
AR-COP150 Copic 72 Color Set B	\$428.40
AR-COP165 Copic 72 Color Set C	\$428.40
AR-COP160 Copic Empty Marker	\$4.95



• COPIC Various Ink (Refills)

\$6.95

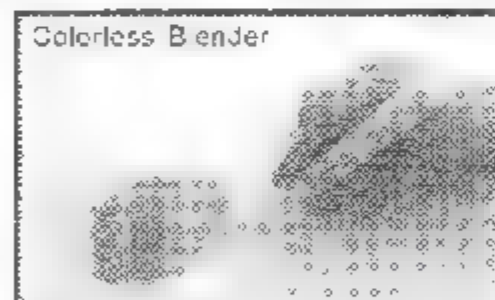
200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color through mixing inks, creating an original color all your own.

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP210 Var Ink	
Colorless Blender	\$6.95
AR-COP220 Var	
Colorless Blender 200s	\$12.95
AR-COP230 Var Ink	
Empty Bottle	\$3.95

REFILL BOOSTER PACK

AR-COP-BOOSTER 1 cap, w/needles \$1.95



Replacable Marker Nibs

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass, plastics and metals. The nibs are made of strong but flexible polycarbonate for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.95
AR-COP310 Soft Broad	\$4.95
AR-COP320 Round	\$4.95
AR-COP330 Calligraphy Super	\$4.95
AR-COP340 Brush	\$4.95
AR-COP350 Standard Fine	\$4.95
AR-COP360 Super Fine	\$4.95
AR-COP370 (Semi) Broad	\$4.95
AR-COP380 Calligraphy Jumbo	\$4.95
AR-COP385 Sketch Nib Super	\$4.95
AR-COP390 Sketch Nib Med	\$4.95



400 Copic Tweezer

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

\$4.95

SINGLE SKETCH MARKERS

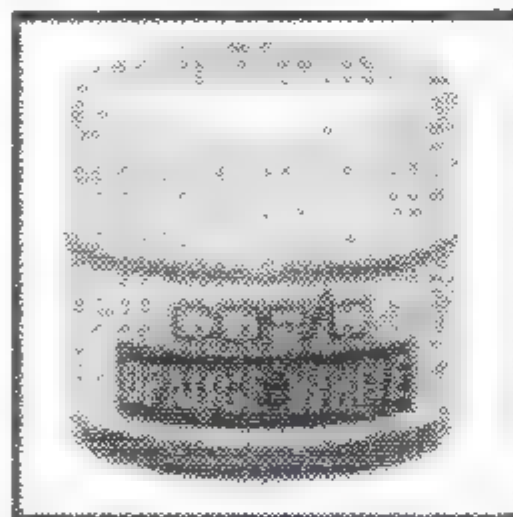
The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly on photographic surfaces and provide clear unblemished color. COPIC Sketch markers oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering, calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their reliable ink and replaceable nib features.

Single COPIC SKETCH Markers

\$5.95

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP450 Colorless Blender	\$5.95
AR-COP451 Opaque Black	\$5.95
AR-COP45110 Special Black	\$1.95
AR-COP452 Sketch 12 Basic Set	\$71.40
AR-COP454 Sketch 36 Basic Set	\$214.20
AR-COP456 Sketch 72 Set A	\$428.40
AR-COP458 Sketch 72 Set B	\$428.40
AR-COP460 Sketch 72 Set C	\$428.40
AR-COP462 Sketch 72 Set D	\$428.40
AR-COP95 Empty sketch marker	\$5.95



• 500 Copic Opaque White

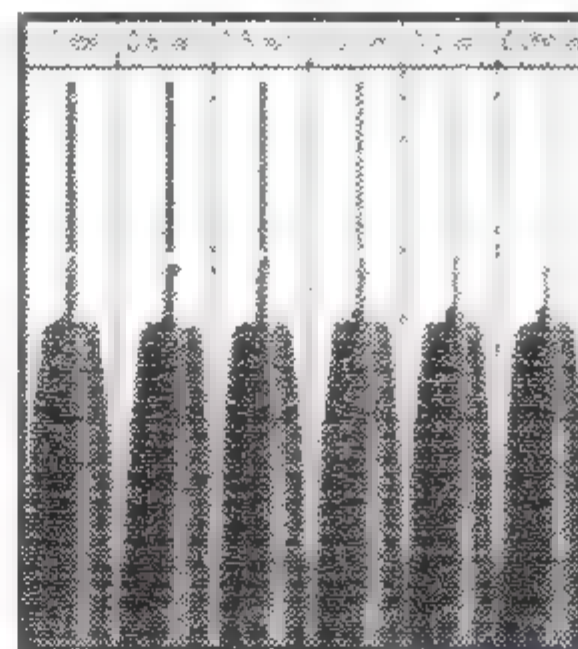
COPIC Opaque White is a water-based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$11.95



• COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$2.95
AR-COP530	



COPIC's MULTI LINERS drawing pens

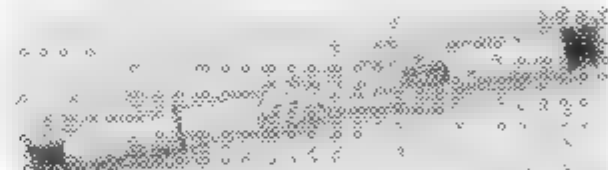
allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.

MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.95
AR-COP610 Multiliner 0.1	\$2.95
AR-COP620 Multiliner 0.3	\$2.95
AR-COP630 Multiliner 0.5	\$2.95
AR-COP640 Multiliner 0.8	\$2.95
AR-COP650 Multiliner 1.0	\$2.95
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia, ML .05	\$2.95
AR-COP672 Sepia, ML .1	\$2.95
AR-COP673 Sepia, ML .3	\$2.95
AR-COP674 Grey, ML .05	\$2.95
AR-COP675 Grey, ML .1	\$2.95
AR-COP676 Grey, ML .3	\$2.95

• SETS

AR-COP680 Multiliner Set A	\$20.65
AR-COP690 Multiliner Set B	\$26.55



Copic Multiliners SP

REFILLABLE AND REBUILDABLE!

New waterproof, pigment based. REFILLABLE, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes - perfect for all your drawing needs.

AR-COP41154	
COPIC MULTILINER SP .3	\$6.95
AR-COP41161	
COPIC MULTILINER SP .35	\$6.95
AR-COP41178	
COPIC MULTILINER SP .5	\$6.95
AR-COP41185	
COPIC MULTILINER SP .7	\$6.95
AR-COP41192	
COPIC MULTILINER SP BRUSH PEN	\$6.95
AR-COP41307	
COPIC MULTILINER SP NIBS .03	\$3.95
AR-COP41314	
COPIC MULTILINER SP NIBS .05	\$3.95
AR-COP41321	
COPIC MULTILINER SP NIBS .1	\$3.95
AR-COP41338	
COPIC MULTILINER SP NIBS .2	\$3.95
AR-COP41345	
COPIC MULTILINER SP NIBS .25	\$3.95
AR-COP41352	
COPIC MULTILINER SP NIBS .3	\$2.50
AR-COP41369	
COPIC MULTILINER SP NIBS .35	\$2.50
AR-COP41376	
COPIC MULTILINER SP NIBS .5	\$2.50
AR-COP41383	
COPIC MULTILINER SP NIBS .7	\$2.50
AR-COP41390	
COPIC MULTILINER SP BRUSH NIBS	\$2.50
AR-COP41406 REFILL CARTRIDGE A	
COPIC MULTILINER SP .03 .05 .07 mm	\$2.50
AR-COP41413 REFILL CARTRIDGE B	
COPIC MULTILINER SP .02 .025 .03 .035 .05 .07 mm & brush	\$2.50

AIR MARKERS

705 ABS-1 Kit

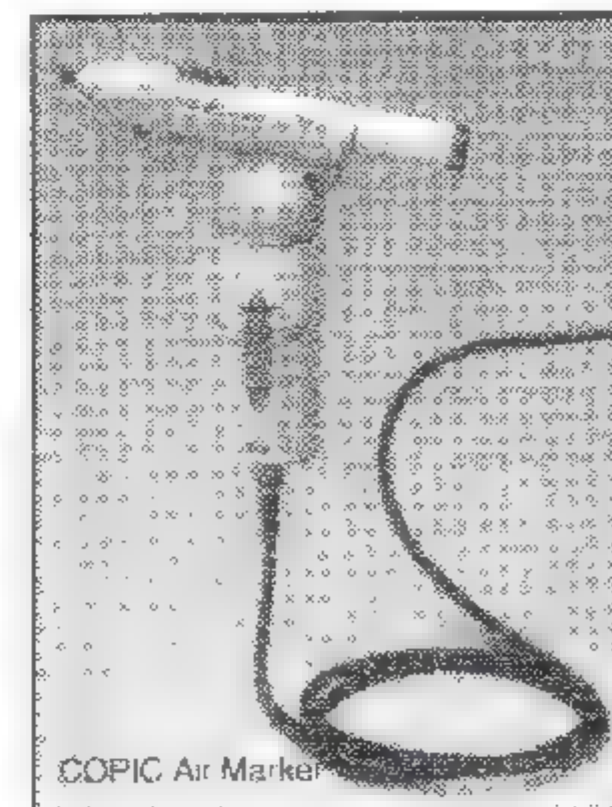
ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. It comes with 1. Air Grip (where the pen goes in) 2. The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir if it does not contain air) 3. The air hose (this connects from the bottom of the air adapter to the top of the air can) 4. The air can 805. The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$72.95

Airbrush Marker Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$29.95
AR-COP720 Starting Set ABS-3	\$36.95
AR-COP730 Airgrip	\$22.95
AR-COP740 Air Adapter	\$14.95
AR-COP750 Air hose 1/4 to 1/8	\$28.95
AR-COP755 Air hose 1/8 to 1/8	\$26.95
AR-COP760 Air Can D-60 (7 to 8 minutes of use)	\$11.95
AR-COP763 Air Can 80 (15 to 20 minutes of use)	\$10.95
AR-COP765 Air Can 180 (40 to 45 minutes of use)	\$14.95



• COPIC DRAWING PEN F01

Permanent, waterproof. Stainless steel tip, line width .01mm (depends on drawing pressure). Ideal for lining and lettering. Works great with rulers, disposable.

AR-COP19948 \$4.95

DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr. screens, gradation, inking accessories, and the highly popular Neopiko line of alcohol-based, double-tipped markers. Give them a try today!



Deleter Inking Accessories Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Saji-pens (Tama-pen).
AR-DEL3411003 \$4.50

G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line.
AR-DEL3411004 \$4.00



Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.
AR-DEL-3411002 \$4.00

Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines.
AR-DEL3411007 \$12.50



Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines.
AR-DEL3411006 \$4.00



DELETER INKS

Deleter Black 1

Works well drawing lines and painting.
AR-DEL3410001 \$6.95

Deleter Black 2

Permanent ink, can't be removed with an eraser.
AR-DEL3410003 \$5.40

Deleter Black 3

Completely waterproof with matte finish.
AR-DEL 3410004 \$5.40

Deleter White 1

Great for touch ups and white details.
AR-DEL 3410002 \$6.95

Deleter White 2

Great for touch ups and white details. Waterproof.
AR-DEL 3410006 \$4.50

Deleter Neopiko Line Pen

A super dark alcohol marker type line drawing pen.

AR-DEL3115005 Neopiko Line 05

AR-DEL3115010 Neopiko Line 1

AR-DEL3115020 Neopiko Line 2

AR-DEL3115030 Neopiko Line 3

AR-DEL3115050 Neopiko Line 5

AR-DEL3115080 Neopiko Line 8

AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each \$3.50



NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

Neopiko Marker S1 Set Starter Set

36 markers, 35 colors
-AR-DEL311-0201 \$84.95

Neopiko Marker 36A Set

36 - colors: Coffee, Ivory Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery White, Lily Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holy Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

-AR-DEL-311-0203 \$84.95

Neopiko Marker 36B Set

36 - colors: Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0204 \$84.95

Neopiko Marker 72A Set

72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

AR-DEL311-0202 \$180.00

Neopiko Marker 72B Set

72 colors: Coffee, Ivory Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery White, Lily Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holy Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0305 \$180.00

Neopiko Marker (Skin Set)

Color Code: T1
12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream.

AR-DEL311-0101 \$28.95

Neopiko Marker (Brown & Gray Set)

Color Code: T2
12 colors - Brown Gold, Terra cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9.

-AR-DEL311-0102 \$28.95

Neopiko Marker (Pale Color Set)

Color Code: T3
12 colors: Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green.

-AR-DEL311-0103 \$28.95

Neopiko Marker (Light Color Set)

Color Code: T4
12 colors: Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender Tropical, Dull Pink.

-AR-DEL311-0104 \$28.95

Neopiko Marker (Middle Color Set)

Color Code: T5
12 colors: Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald.

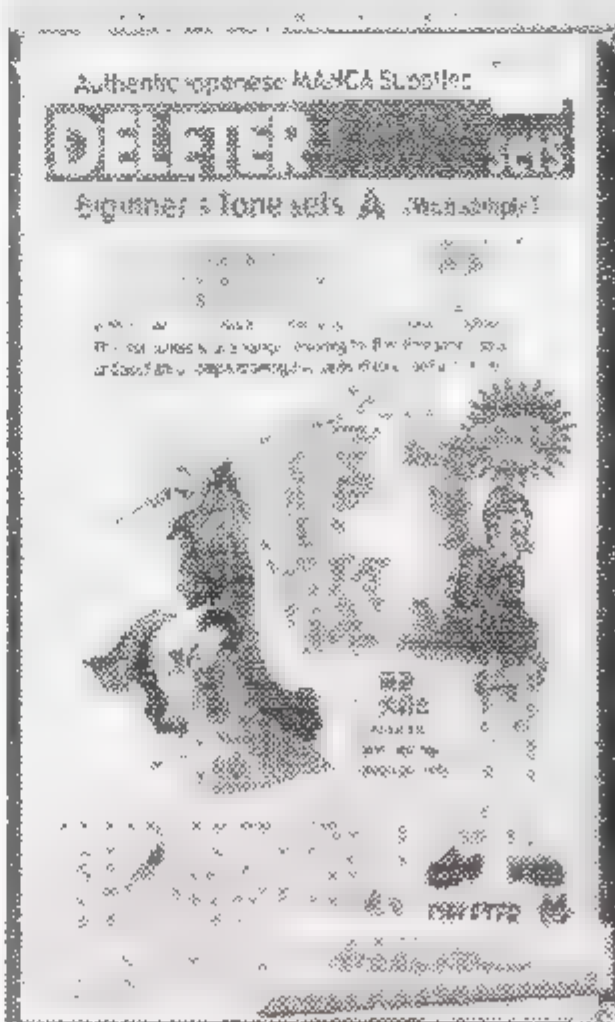
-AR-DEL311-0105 \$28.95

Neopiko Marker (Dark Color Set)

Color Code: T6
12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

-AR-DEL311-0106 \$28.95

NEW



TONE SET A

Tones: Basic, Dull, Sand, Gradation, Design, Design.

AR-D1015 \$9.99

TONE SET B

Tones: Basic, Dull, Sand, Gradation, Design, Design.

AR-D1016 \$9.99

TONE SET C

Tones: Basic, Dull, Sand, Gradation, Design, Design.

AR-D1017 \$9.99

Each set has different tones and artwork.

Neopiko Marker (Skin Variation Set)

Color Code: T7
12 colors: Coffee, Ivory Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan.

-AR-DEL311-0107 \$28.95

Neopiko Marker (Super Pale Set)

Color Code: T8
12 colors: Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery White, Lily Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky.

-AR-DEL311-0108 \$28.95

Neopiko Marker (Smokey Color Set)

Color Code: T9
12 colors: Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

-AR-DEL311-0109 \$28.95

Neopiko Marker (Light Variation Set)

Color Code: T10
12 colors: Primrose Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green.

-AR-DEL311-0110 \$32.99

Neopiko Marker (Middle Variation) Color

Code: T11
12 colors: Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green.

-AR-DEL311-0111 \$28.95

Neopiko Marker (Gray Variation Set)

Color Code: T12
12 colors: Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0112 \$28.95

CHECK ON-LINE FOR NEW DELETER MARKER SETS AND SUPPLIES!

NEW



TRIAL PEN SET

Contents: 1 each Pen holder, Maru-pen tip, G-pen tip, Saji-pen tip, 3 Postcard sized manuscript paper.

AR-D10187 \$9.99

ELECTRIC ERASER and REFILLS**KOH-I-NOOR ELECTRIC ERASER**

Designed to erase both lead and ink from paper and film. Features a heavy-duty maintenance-free 115v motor protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film includes a No. 287 strip eraser.

AR 2800E \$73.95

CORDLESS/RECHARGEABLE ERASER

Contains a trouble-free motor that delivers up to 4,500 rpm. Fully charged. Versatile two-way operation—cordless or AC. Long lasting rechargeable battery, break-resistant LEXAN case. Lightweight, portable recharging stand, powerpack, plus a No. 287 vinyl strip eraser.

-AR-2850C \$96.95
Cordless Rechargeable**KOH-I-NOOR ERASER REFILLS**

-AR-ER285 Yellow Imbedded, ink 10/box \$6.95

-AR-ER287 Soft Vinyl, pencil 10/box \$5.95

ALVIN ELECTRIC ERASER
Durable, high quality UL-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

-AR-EE1754 With slip-chuck \$85.00

TOMBO DUAL MARKERS (BRUSH)

Dual Brush-Pens Tombow A double-headed brush-pen with a flexible nylon fiber brush tip on one end and a fine tip on the other. With non-toxic, fast drying, water-based odorless ink that blends to create any color desired.

Tombo Brush Back

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AR-TB56645 \$2.95

6-COLOR SETS

Bright (Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red and Sea Green)

AR-TB56142 \$16.50

Earth Tone (Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Orange and Saddle Brown)

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Pastels (Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow and Purple Sage)

AR-TB561424 \$16.50

10-COLOR SETS

Bright (Black, Blender, Chrome Orange, Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red, Green and Ultramarine)

AR-TB56145 \$27.50

Earth Tone (Blender, Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Dark Plum, Orange and Saddle Brown, Sand and True Blue)

AR-TB56147 \$27.50

Pastels (Asparagus, Blender, Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow, Mint, Orchid and Purple Sage)

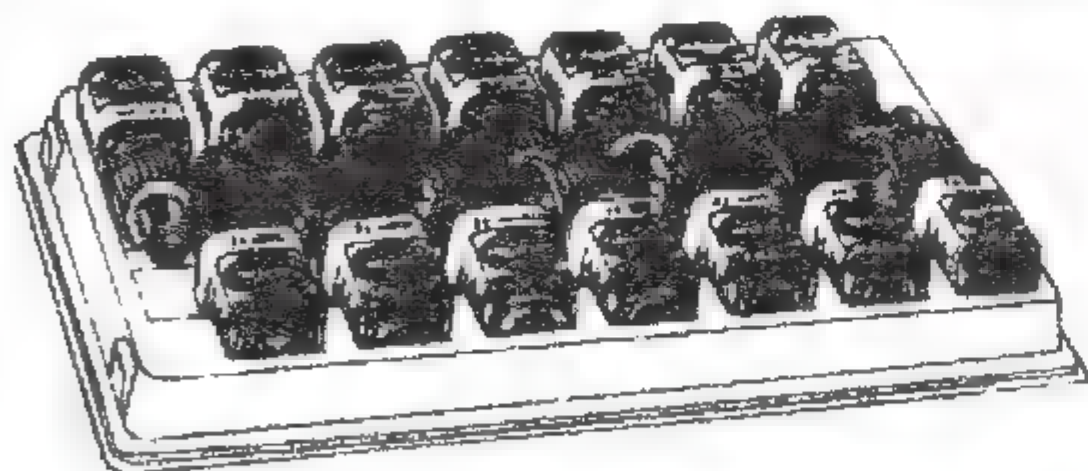
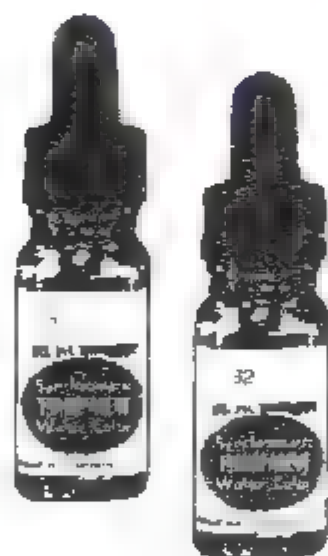
AR-TB56146 \$27.50

DR. MARTIN WATERCOLORS**Radiant Concentrated Watercolors**

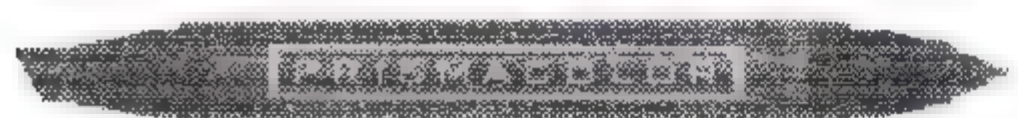
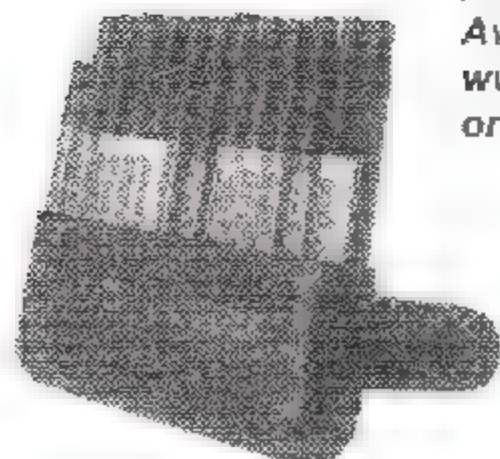
Dr. Martin's

Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.

All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.

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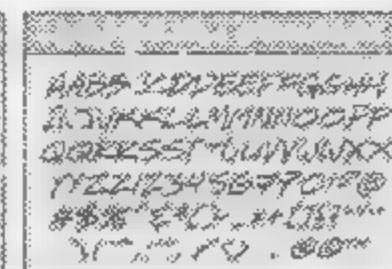
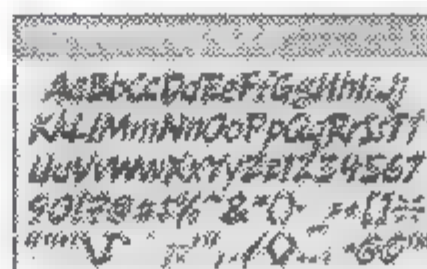
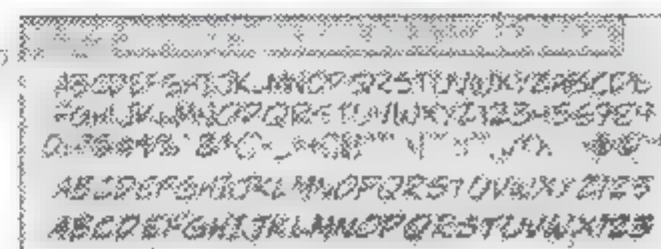
All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

**TIM SALES FONTS by ComicCraft**

Four fonts created for one of the greatest creators working in comics buy the World's leading comic book letterers, for Comic Book lettering. This CD contains files for MAC and Windows, Postscript, TrueType, Open Type Works with Illustrator, Photoshop, Quark and most graphic programs.

ITEM# DEC042282
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Four fonts created for one of the greatest creators working in comics buy the World's leading comic book letterers, for Comic Book lettering. This CD contains files for MAC and Windows, Postscript, TrueType, Open Type Works with Illustrator, Photoshop, Quark and most graphic programs.

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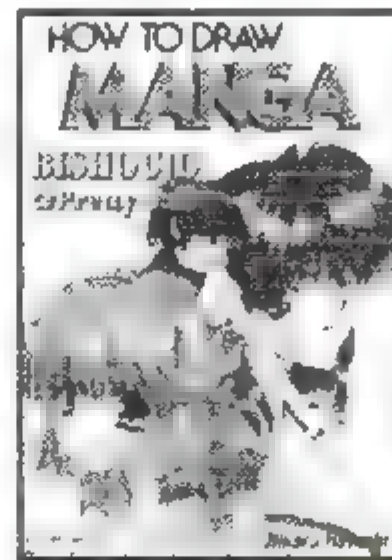
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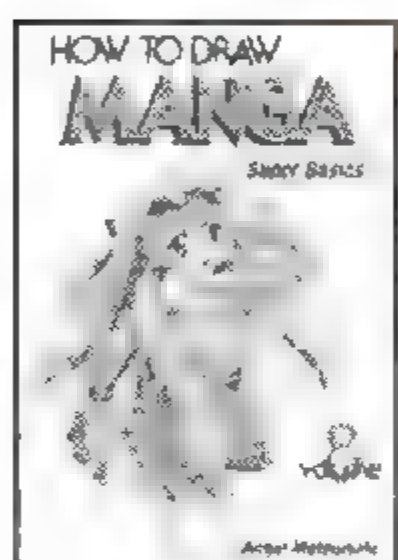
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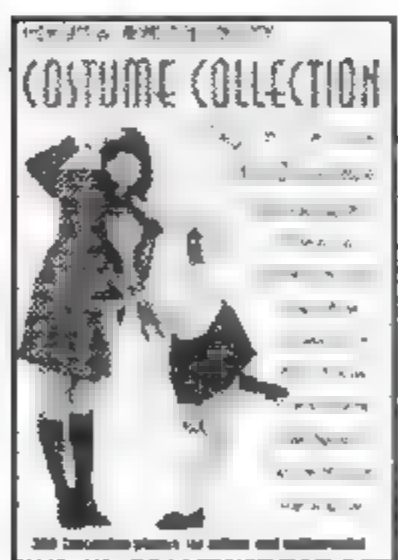
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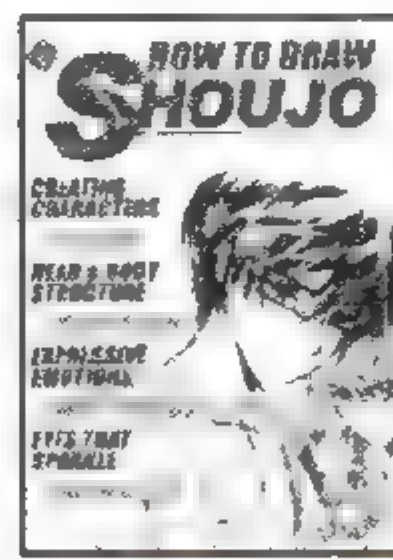
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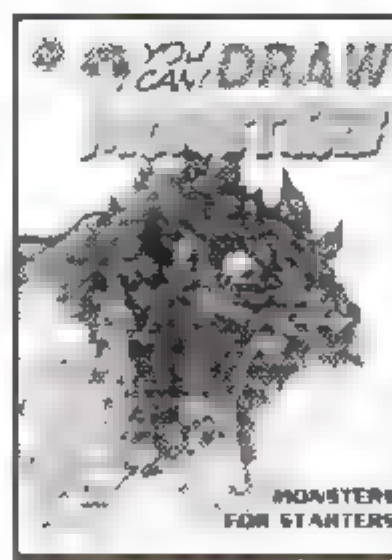
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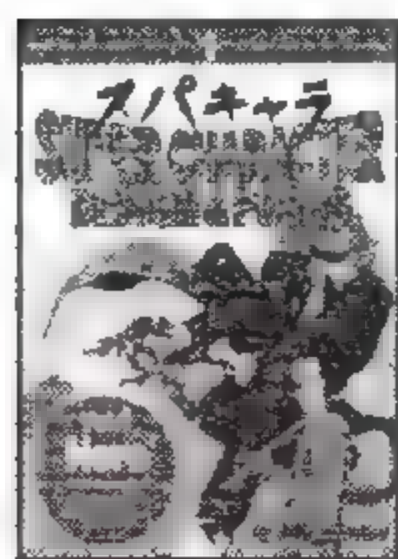
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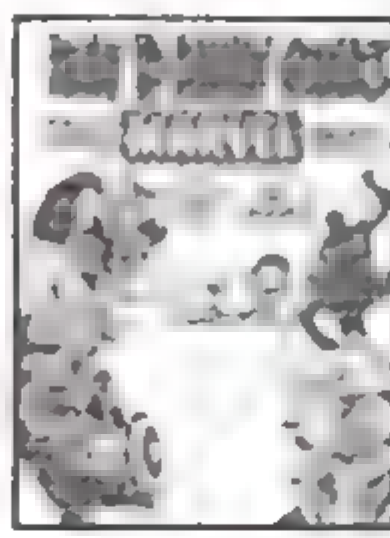
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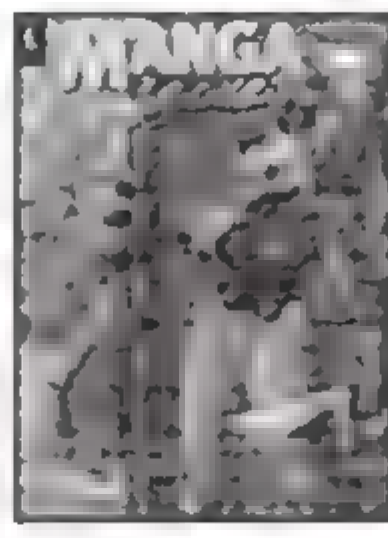
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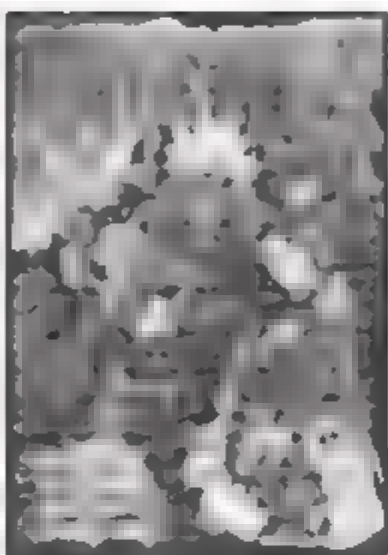
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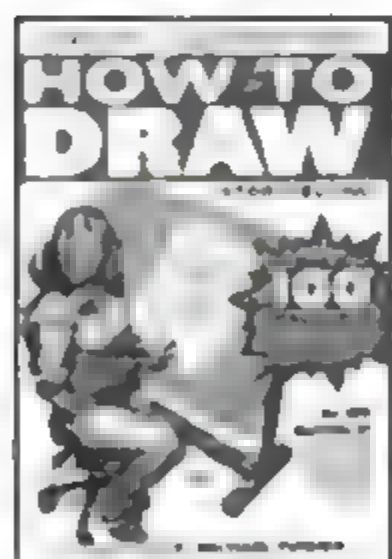
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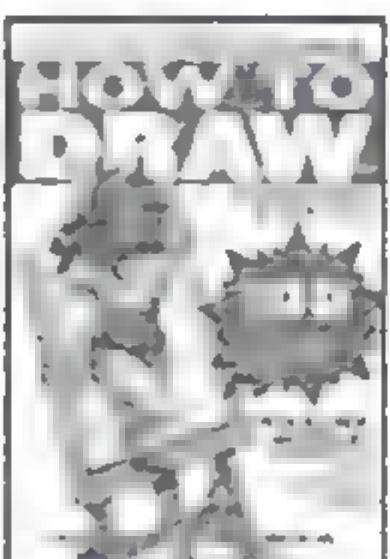
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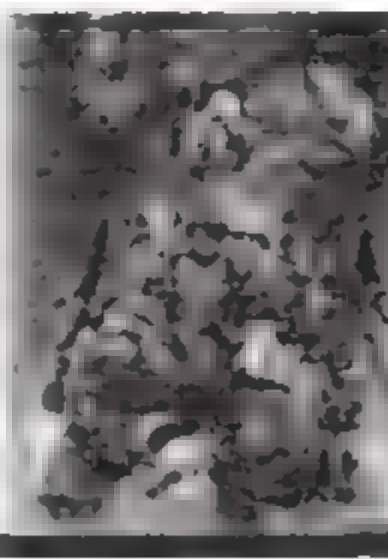
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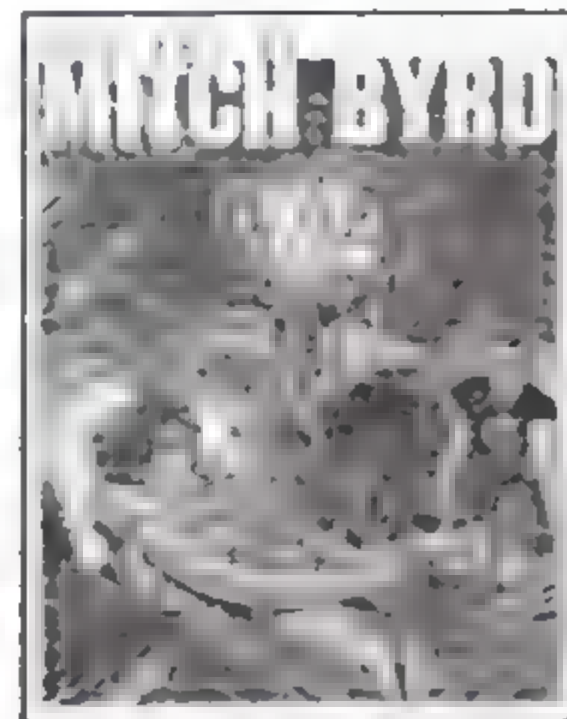
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All the best artists in the business are here! Mitch Byrd, Doran Cheavenger, John Bolton, Steve Fastner and Rich Larson, Bill Giering, Mike Pegg, Monte Moore, Rudy D. Nobles, Keith Parkinson, Mike Hoffman, Joe Chiodo, Alex Horley Roel, many many more.



The Art of Mitch Byrd
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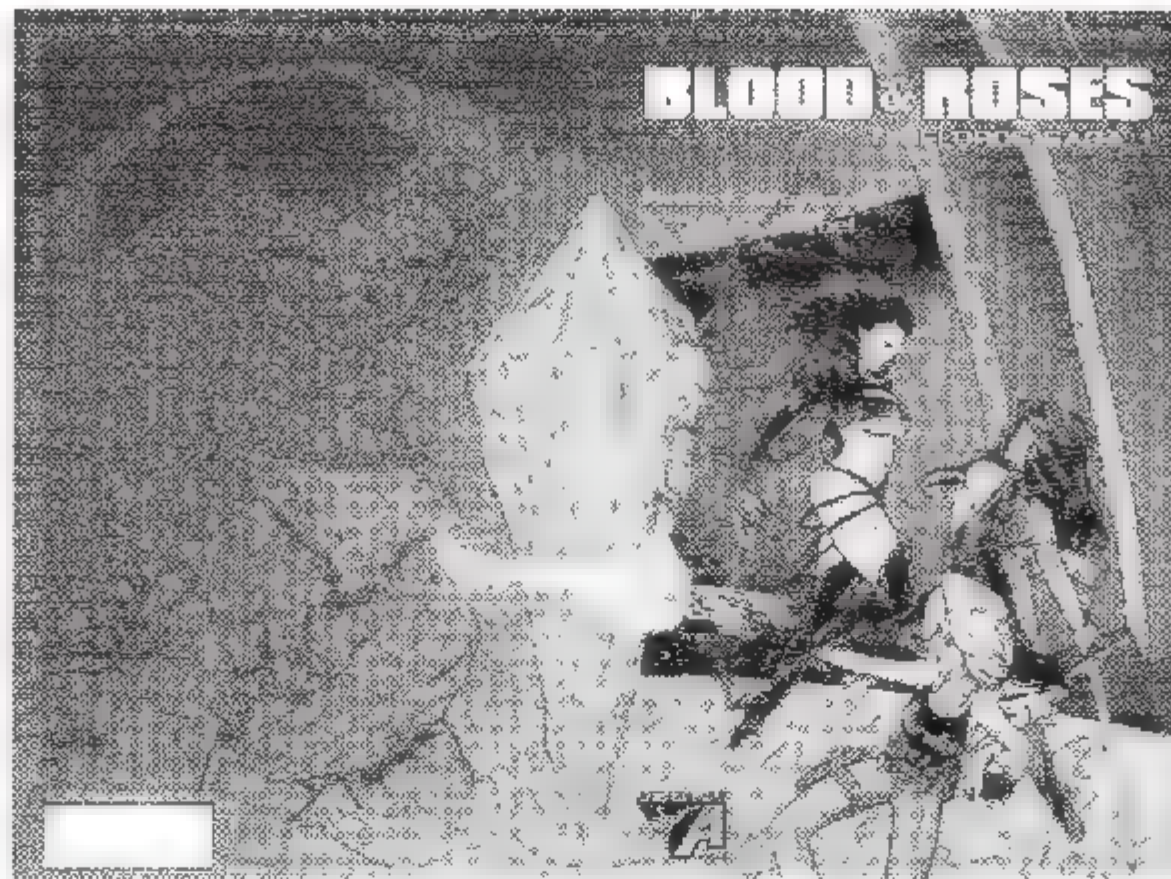
BLOOD and ROSES TIME LORDS SAGA: INFINITY #1

By Robert Wayne, Frederico Zumel
wrap around cover by Mitch Byrd and Robert Wayne

The girls of time are back in this new on-going series.

Blood and Rose's creator Robert Wayne is at the helm writing the latest adventure where B&R meet up with a few old friends.

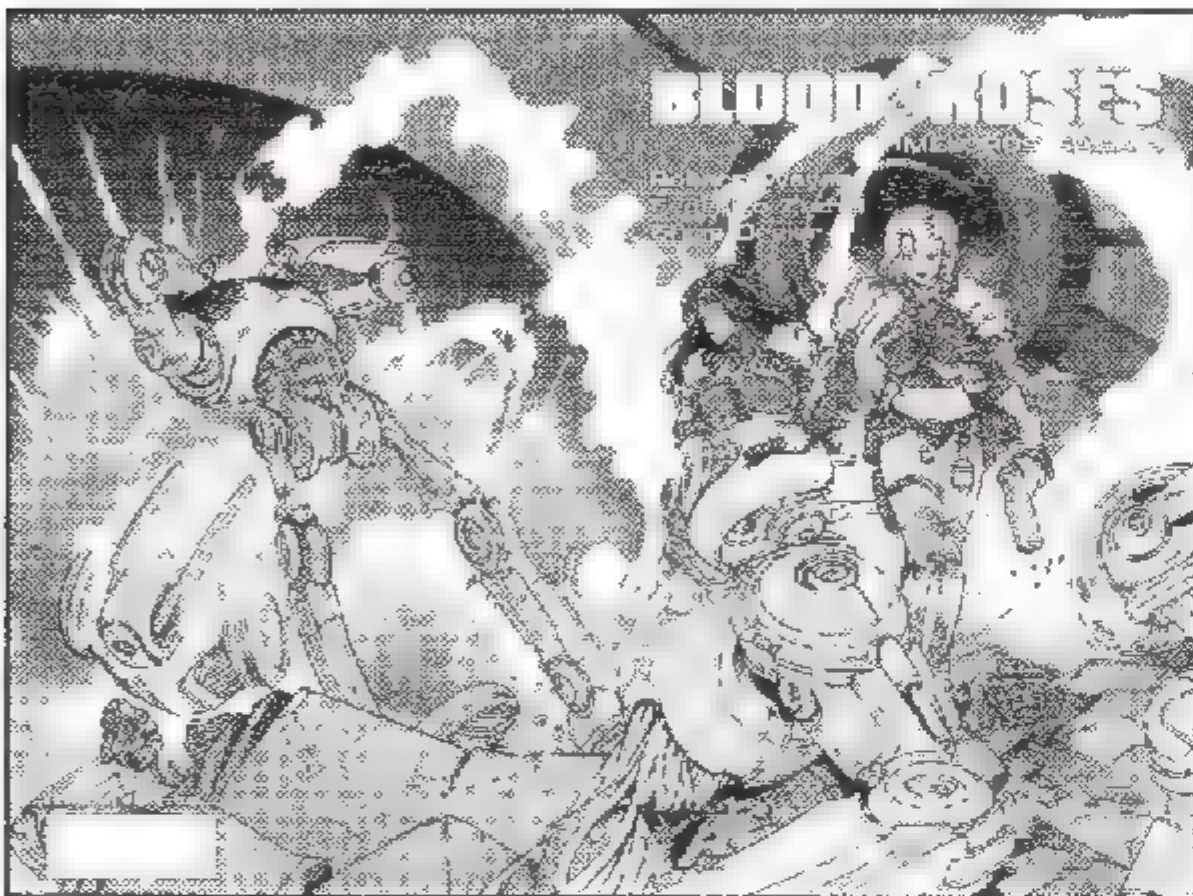
This new adventure takes place after the last issue with Infinity, home of the Time lords, under siege by enemies. Blood and Roses are the only survivors and now must continue the mission of restoring the timeline.



BLOOD AND ROSES INFINITY #1 COVER A \$2.99 ITEM# ABC1011



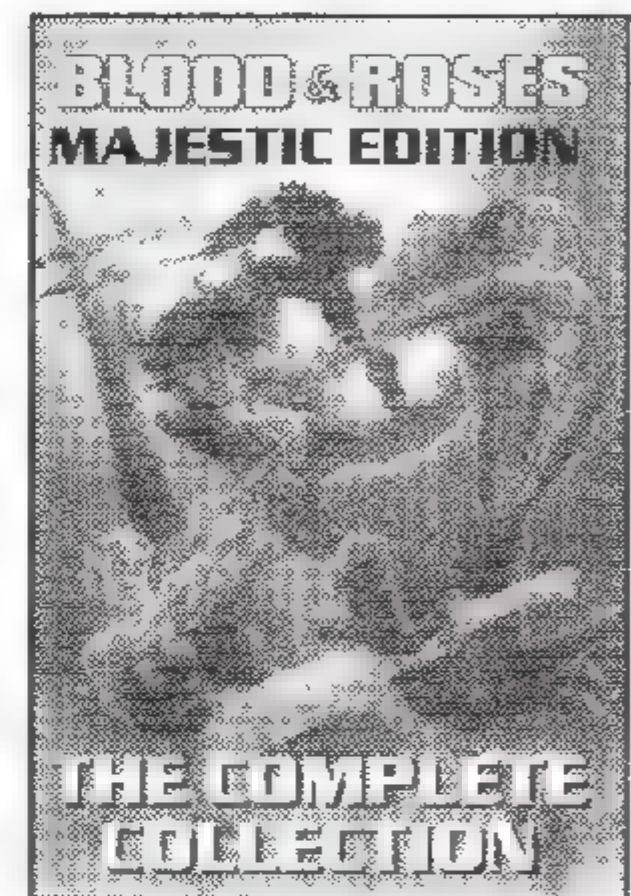
COVER B (Limited) \$6.99 ITEM# ABC1011B



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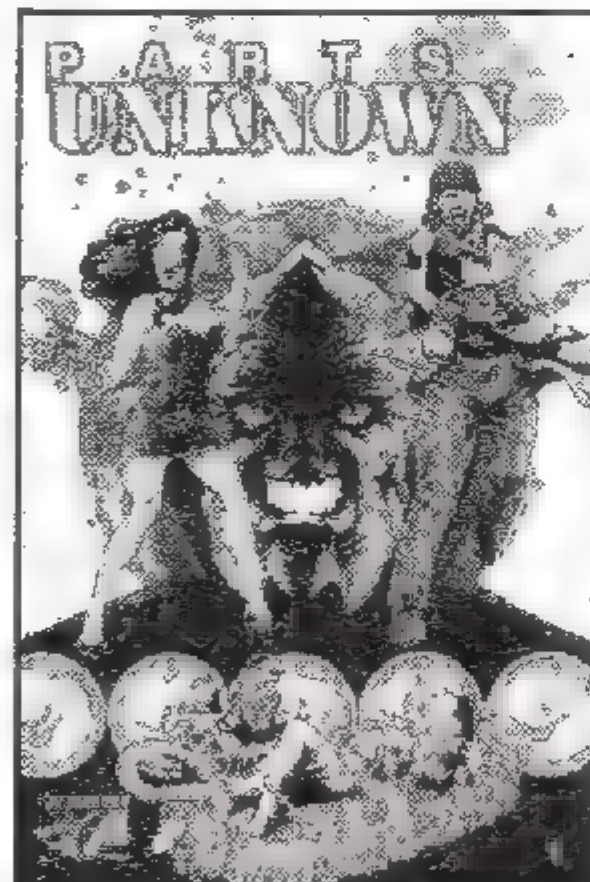
COVER B (Limited) \$6.99 ITEM# ABC1012B



BLOOD AND ROSES MAJESTIC COLLECTION TBA



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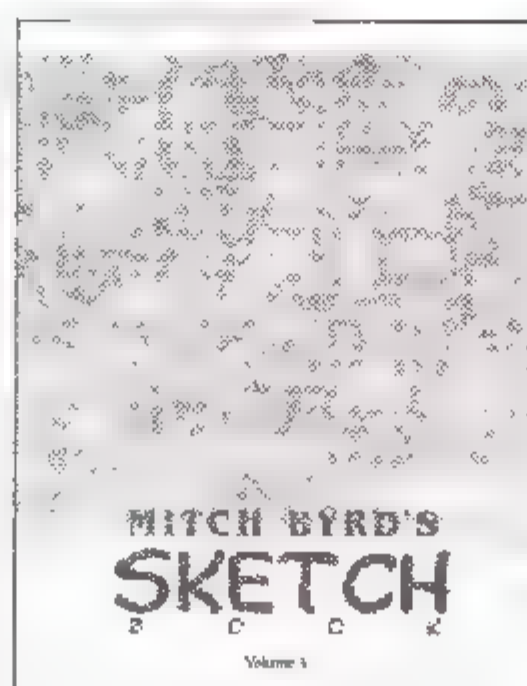
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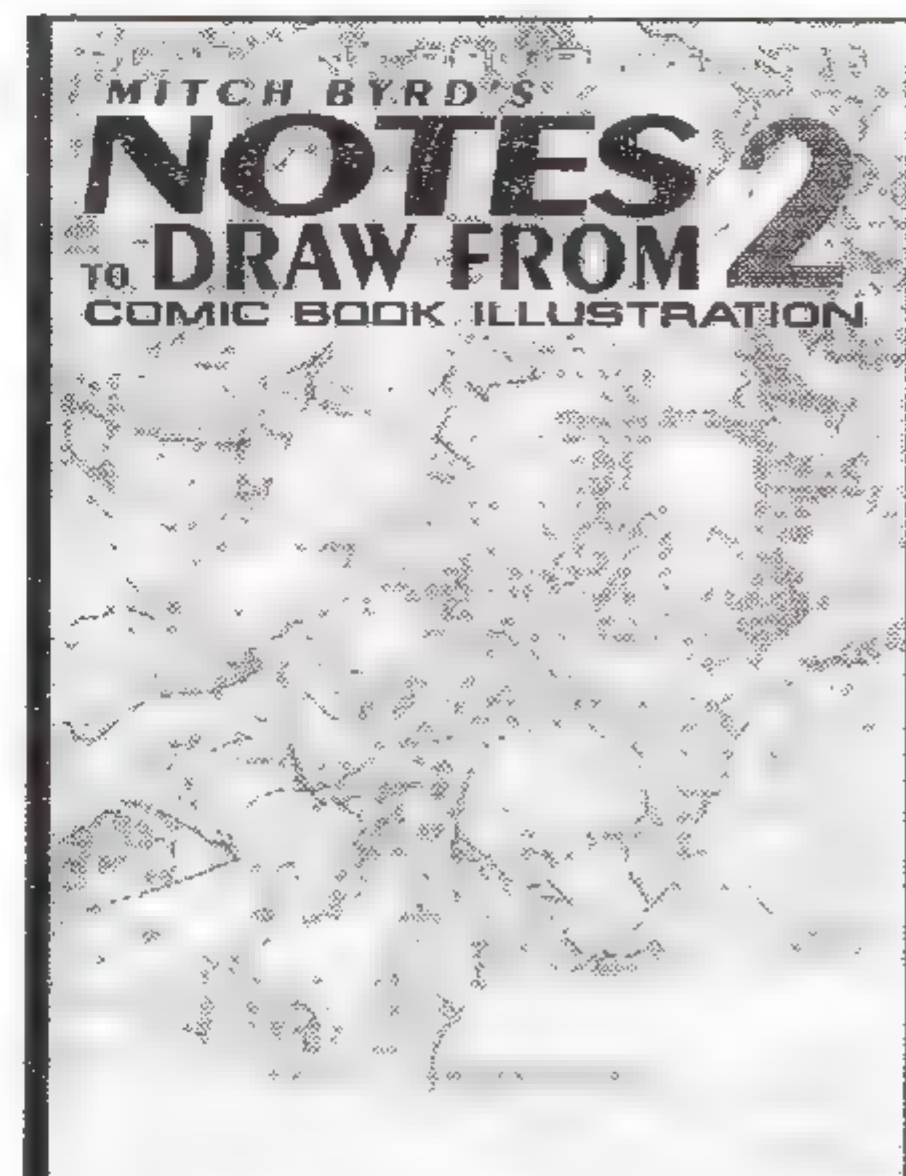
MITCH BYRD'S SKETCHBOOKS
Item# abc9001 VOL. 1



Item# abc9002 VOL. 2



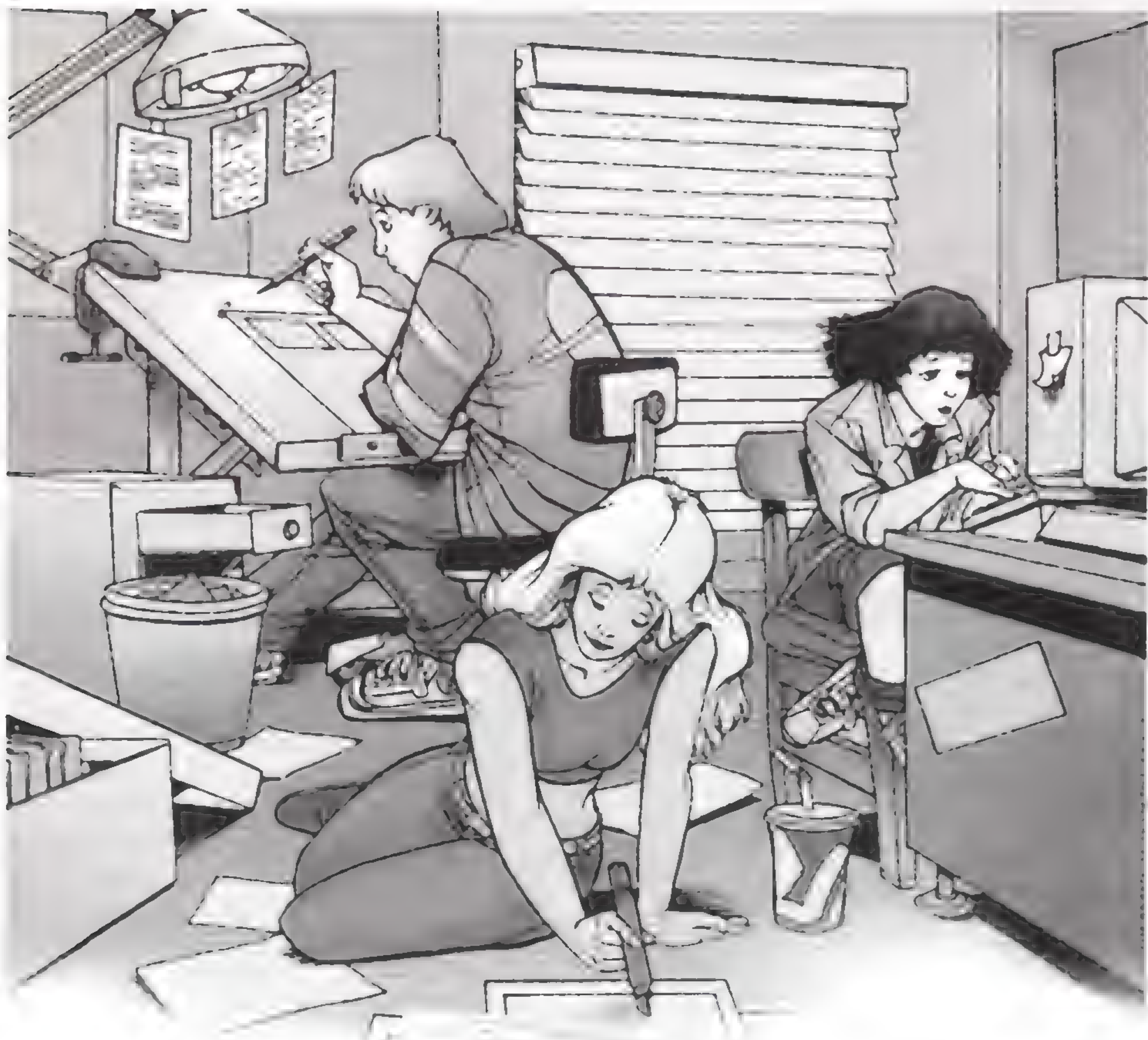
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MITCH BYRD'S NOTES TO DRAW FROM vol. 2
COMIC BOOK ILLUSTRATION
Item # BL301

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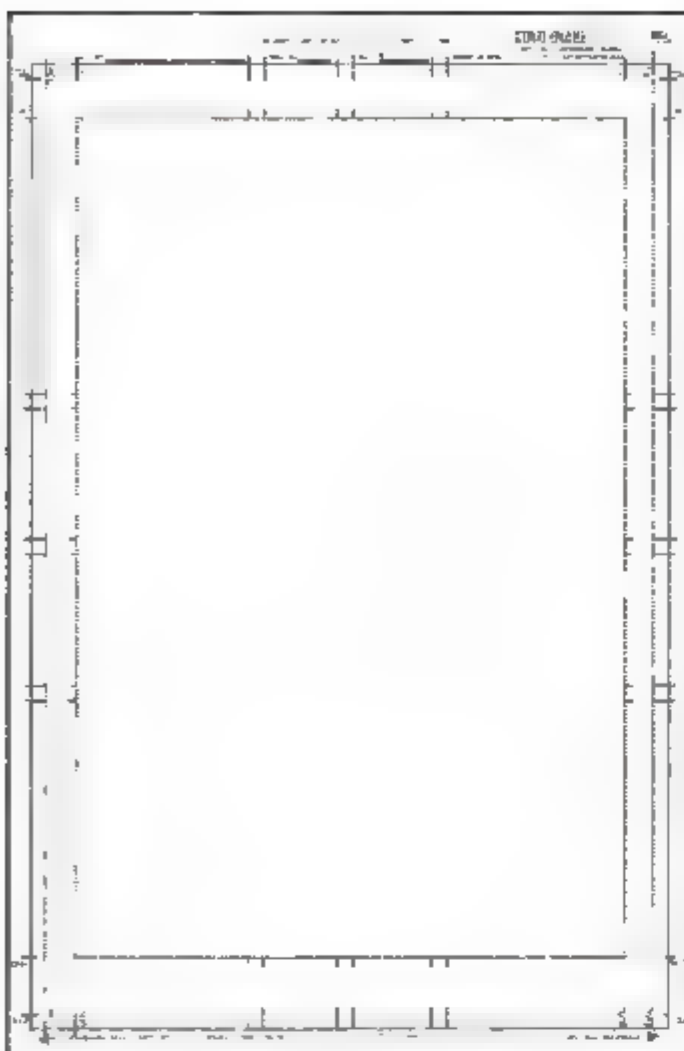


Blue Line Pro
ART PRODUCTS

**COMIC BOOK ART BOARDS, EXCLUSIVE ART PAPERS
ART TOOLS & SUPPLIES, ART BOOKS, FONTS
MANGA ART TOOLS, MARKERS & BOOKS
SKETCH MAGAZINE, SKETCHBOOKS, PORTFOLIOS**

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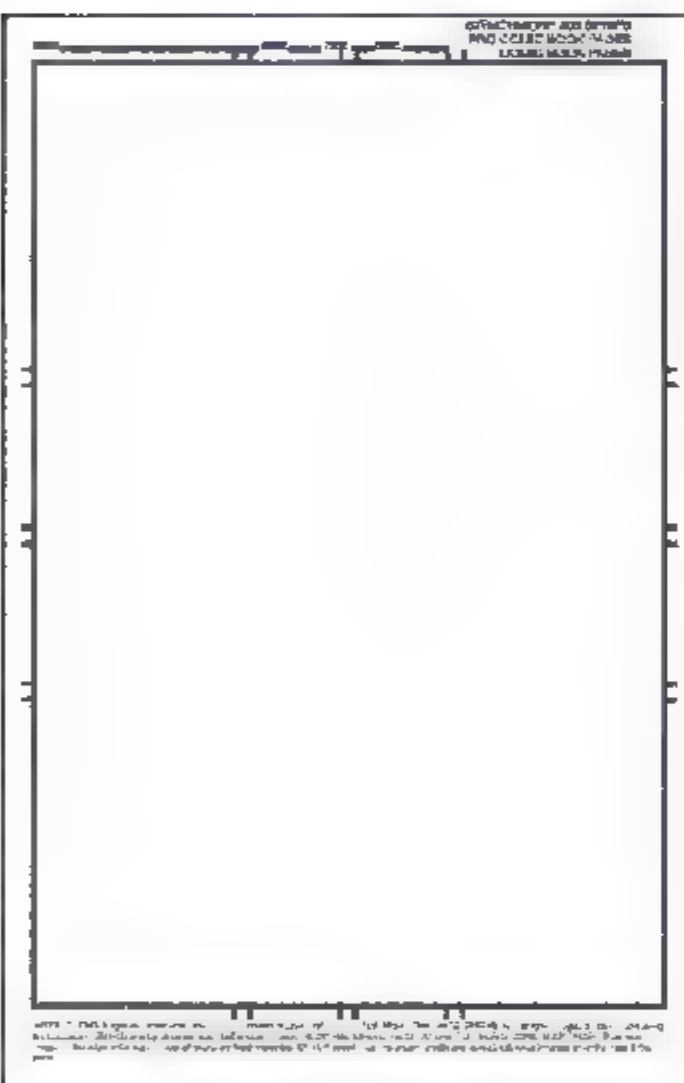
COMIC BOOK ART BOARDS and CUSTOM PAPERS



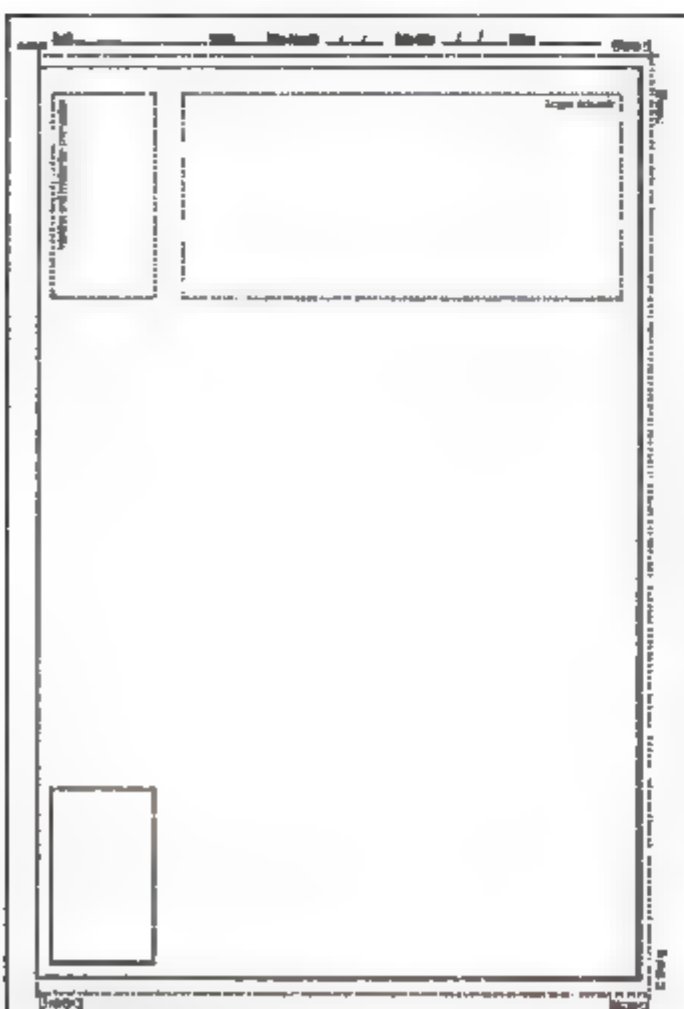
Full Trim Format Art Boards

PLY

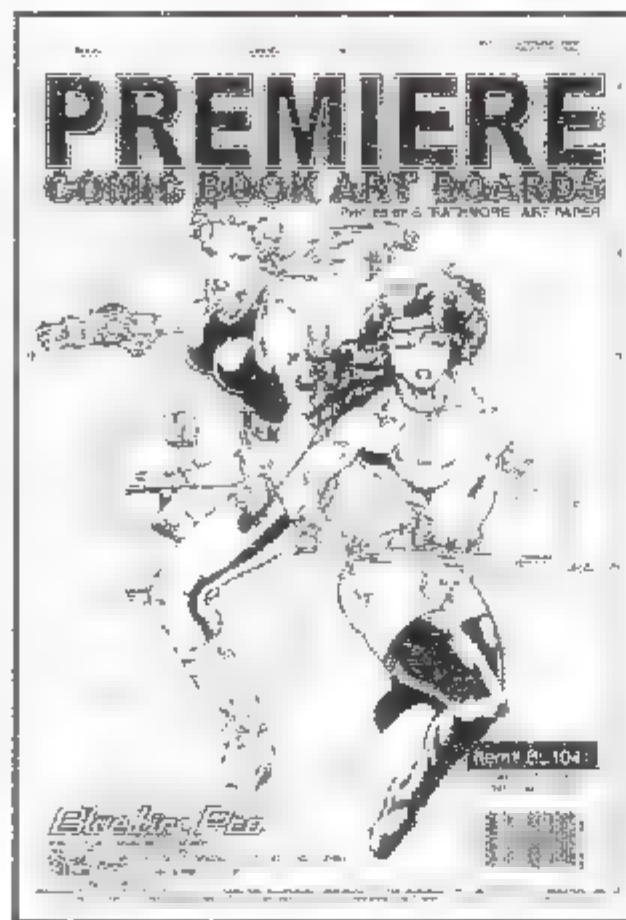
Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply.



Traditional Format Art Boards



Cover Sheets



PREMIERE300(STRATHMORE)

300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb, 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- ITEM# BL 1041 **SRP \$19.95**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged.

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb, 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

- ITEM# BL 1042 **SRP \$19.95**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged.

PREMIERE400(STRATHMORE)

400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available. **Strathmore**. Like the rest of the Blue Line products the 400 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged.

- ITEM# BL 1043 **SMOOTH 2-PLY**

SRP \$21.95

- ITEM# BL 1045 **SMOOTH 3-PLY**

SRP \$32.95

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged.

- ITEM# BL 1044 **REGULAR 2-PLY**

SRP \$21.95

- ITEM# BL 1046 **REGULAR 3-PLY**

SRP \$32.95

PREMIERE500(STRATHMORE)

500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged.

- ITEM# BL 1047 **SMOOTH 2-PLY SRP \$47.95**

- ITEM# BL 1049 **SMOOTH 3-PLY SRP \$66.95**

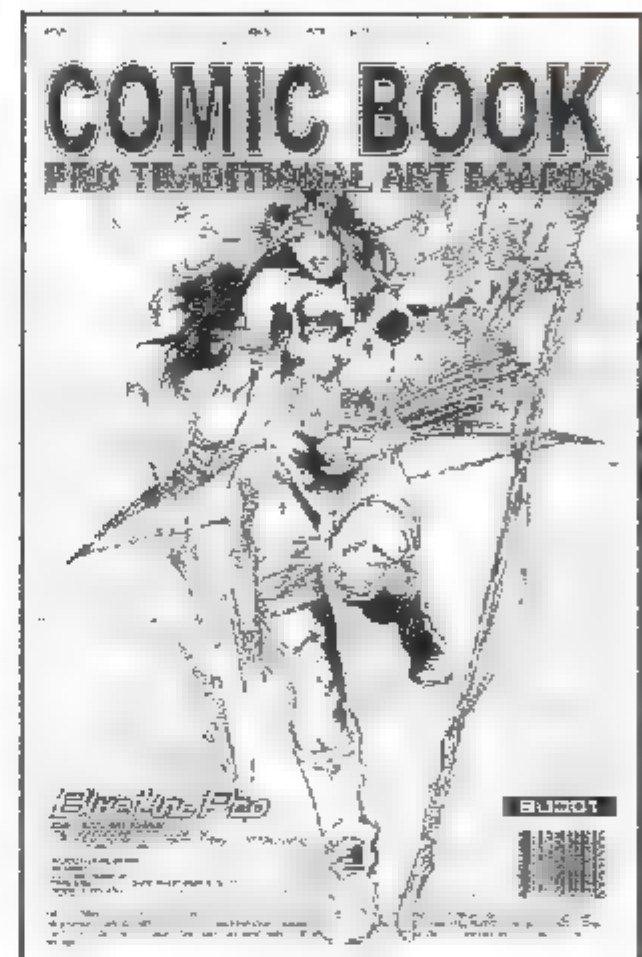
• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged.

- ITEM# BL 1048 **REGULAR 2-PLY SRP \$47.95**

- ITEM# BL 1050 **REGULAR 3-PLY SRP \$66.95**



PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages 10 years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1038 **SRP \$18.95**

24 pages per pack

11" x 17" 3-ply white art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/bagged.

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artists the opportunity to begin their careers on a pre-printed board like the professional/publisher uses.

Traditional Format has the original 10" x 15" image border with pane markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1001 **SRP \$18.95**

24 pages per pack

11" x 17" 3-ply white art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/bagged.



COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist's drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Fast and easy with no cutting.

Use pencil ink (brush), marker, wash.

- ITEM# BL 1003 **SRP \$14.95**

24 pages of Blue Line Index per pack

11" x 17" pages with a 10" x 15" non-photo image/bagged.

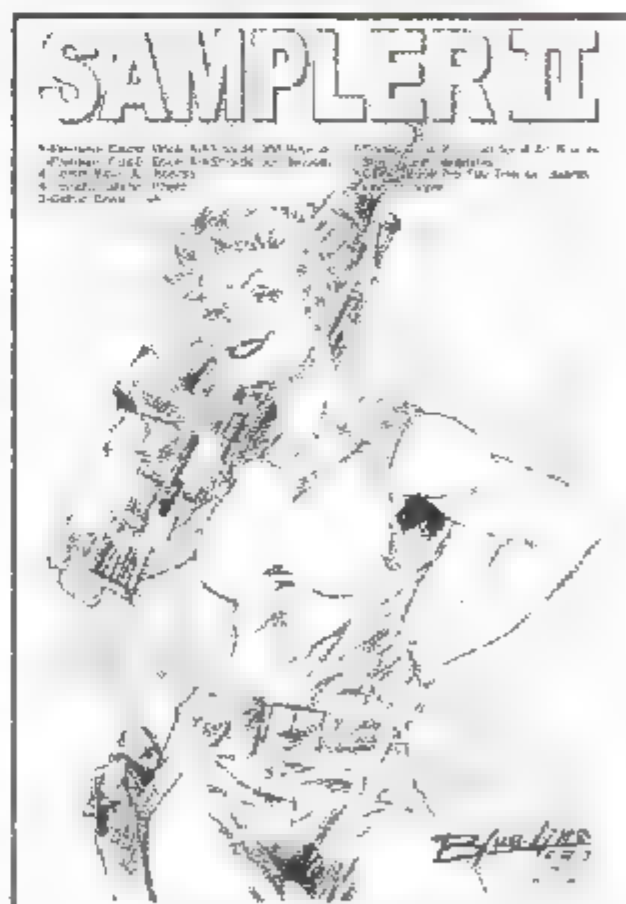
COVER SHEETS

These Comic Book Cover Sheets show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Blue Line index board that come bagged and feature non-photo blue ink.

- ITEM# BL 1007 **SRP \$11.95**

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/bagged.



BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL 1040 **SRP \$16.95**

25 pages of 8 different Blue Line products



Mark McKenna

INTERVIEW

by Bill Nichols

Sketch: You've been in comics a long time, Mark. Just how long have you been at this?

Mark: I became a Marvel staff guy in April of 1984. That's probably a year after I started doing my first samples. My first officially credited work was in *Sectaurs* #4 in 1985. 20 years later, I think I lost track after some 300 pro credits.

Sketch: Man, that's a bunch! I think I'd lose track, too, I guess. What was your first published work?

Mark: Credited? *Sectaurs* #4 over Steve Geiger. First stuff in print? Probably backgrounds in a *Squadron Supreme* mini-series. I put my name in the swirling atmosphere on earth from outer space. That's credited, isn't it? Self-inflicted credits.

Sketch: Subliminal credits, huh? Clever! Very *Lion King*-esque, but without the naughty bits. What was your first "comics" experience/memory?

Mark: My first memory of comic books was from a friend of mine who sat on a Brooklyn street corner in 1965 with *Daredevil* #9. I was 7 years old, almost 8. I thought it was the coolest thing I'd ever seen.

Sketch: What artists would you say were your influences? I'm sure you're like the rest of us, having a big list...

Mark: Huge Brian Bolland fan. John Beatty, Jerry Ordway. Later John Romita, when I worked for John as a Romita's Raider.

Sketch: I've heard that term over the years, as I'm sure have many folks who've followed Marvel throughout the years. Describe the role of a "Romita's Raider" for me...

Mark: When I was working for John Romita, Sr. as a Romita's Raider it was one of the happiest times of my life. First of all, John Romita calls me up and offers me a job working at Marvel on staff. What could be better than that?

When I accepted the low-paying opportunity of working at Marvel as an intern for John Romita, it was based on the strength of a vellum-inked sample I worked on over a Don Heck-penciled *Avengers* page.

The job description created for being a Raider back in 1984 was to learn the craft of penciling and inking comics through professional on-staff help and support. The "hands on" approach and eventual publishing of the books we worked on was a great asset to learning from the basics of penciling or inking. Creatively attacking something simple, like how to draw or ink a rock, right up to changing or redrawing a face that might not be the proper expression for a character on a given panel. It was to be a 6-month-to-a-year program that would roll over to another lucky beneficiary and continue to create the future artists of the business. I liked being there too much and ended up staying a year and a half.

Sketch: To what or whom do you contribute your "start" or breakthrough in the Biz?

Mark: What? My drive to succeed. Originally, I wasn't naturally talented when I decided to make comics the most important thing in my life for 2 years. Starting out, I spent many 12, 14-hour days up in Marvel's bullpen learning how to do things and become a real student of the art form.

Who: Sal Almendola, who was the perspective teacher at The School of Visual Arts and was also the New

Talent Coordinator up at DC Comics in 1983. I was in my 4th year at SVA and really not sure what direction I wanted to travel. I'll go to my grave with the memory of Sal, during a review of my early inking samples, as saying, "You stick with this, you will be a professional." I don't think Sal knows this.

Also, Eliot Brown was the Marvel guy who was instrumental in bringing me over to John Romita to consider the job as a "Raider". It took John 3 phone calls in the span of a year to convince me I was doing the right thing taking the position as "art corrections guy" up at Marvel. There was next to no money being paid for this job, it was to be a 6-month internship/learning process, which I stretched to nearly 18 months.

Sketch: *Do you think art school is important?*

Mark: For some reasons. In my case, no, not really, even though I would never have met Sal Amendola without art school. But, 4 years and \$10,000 later, I wonder if I could have met him at a convention. I would say, to grasp the discipline of good work habits, the business side of art and to expose yourself to as many different facets of the arts, it's important. I still don't think some art schools do enough to help their grads get work in the real world. I think it's as hard, if not harder, today to make it in an art field.

Sketch: *So, you've worked on all these things over the years, Mark, but of which would you say you're most proud?*

Mark: I have a handful of books that I feel blessed to have worked on. *Parallax: The Final Night*. *X Men Unlimited #3*, *Justice League: World Without Grown Ups*. The stories and art were all top-notch and after 300 books worked on, much of it's a blur.

I had what I guess I could consider my "defining" run on *Nomad* in the early '90's, going from the 4-issue mini-series to the regular book for 12 issues. I did a long run on all 3 *Punisher* books combined in the early '90's too, 6 issues of *Punisher War Zone*, then over for a short run on *War Journal* and the trademark title. But there were a lot of guys who worked on the *Punisher*, so I was just one of a multitude.

At DC, I worked on *LEGION '89* and '90 for about 14 months, that was my longest run. I can't say I worked on one book for 3 or 4 years, sad really.

My children's book *Banana Tail* will be the crowning achievement of my life. It's my baby. Something I put together with my own hands and money. It's in its infancy, but watch...

Sketch: *What's your workday like?*

Mark: The workday for me is a lot different than it was pre-kids and when the business was booming in early

'90's. Back then, I worked until 3 or 4 in the morning on a consistent basis because I was doing a minimum of 2 books a month and no children. Fast forward 13 years later and I'm barely doing one monthly book and now coach my son's soccer and basketball teams, and assistant on baseball when he wants to play. I run 3 or 4 times a week to keep the health in check and once I make the lunches and get kids off to school, I have this work window from about 10am until about 3pm. After dinner I settle back into work about 8pm until about 11pm.

My wife is the full-timer here, driving 100 miles round trip to work and working towards finishing her Master's, so I jump in where time doesn't allow her to.

Sketch: *After all those pages and all those books, is burnout ever a concern?*

Mark: I worry about burnout, sure. 20 years doing this with about 6000 pages worked over. It's tough to stay crisp. I do think I have to pay extra attention to stay fresh. I like to think my work currently is as relevant as it was in the beginning. Comparatively, I'm a better inker, but I was looking at old xeroxes recently and I used to come up with exciting ways of "adding" to a page that I seem to have forgotten about or lost the playfulness about.

I'm not a tense guy, so maybe I have one day a year where I need to be left alone AKA decompress.

Sketch: *When you go to ink a page or book, how do you approach the inking?*

Mark: I don't start conventionally in the lower right corner for fear of smudging pencils or top left for fear of smudging ink. I attack randomly based on if I am comfy with the tool in my hand at that moment. Is it my second page of the day? Then I'll go right for the big figures. Is it before my first cup of coffee in the morning? Then I'll likely start on a small background figure. Then, there's the tool I'm using at that moment. Is it responding to me the way I'd hope? If it's a pen nib, I'll go right for small items like eyes and crisp attention-detailed parts of the page.

Sketch: *What tools do you use?*

Mark: I've been using a Raphael series 8404 #2 and old reliable Hunt 102 crowquill pen points. I stick with the same tools I've always used unless forced to use others. I've used Higgins Black Magic ink, but I recently switched over to Speedball Super Black, based on some freelancers' recommendations. I still use Higgins Black India for pen ink, but might switch over to Koh-I-Noor Universal. I think the Higgins is getting harder to find in large size bottles.

Sketch: *What kind of environment inspires you? Do you listen to music when you work?*

Mark: Actually, I work in front of the TV. I have a fairly unorthodox working style. I prop a lapboard on my legs, while I set my feet on the coffee table in front of me. I need the television for background noise and have become quite good at watching movies, looking up only a few times during the whole movie. The better the movie, the less work I get done. Action movies suck though, because there's not much dialogue and it forces me to look up more.

I am a music guy though. For my advanced age, I like all the new music. All American Rejects, Weezer, Live. I get more artistic when I listen to soundtracks though. *Last of the Mohicans*, *Superman the Movie*, *Titanic* usually inspire me.

Sketch: You've worked over a lot of pencilers over the years, Mark. Who might you say were your favorites to collaborate with?

Mark: I work well with Jim Calafiore, who is a very talented, unsung penciler on *Exiles*. I miss my relationship with my old assistant Mick Gray, who has become a well-known inker in his own right. Mick and I used to tackle a lot of jobs together. In fact, he lives in San Jose, Ca. and I'm in New York (at the time, New Jersey). Mick would come to NJ for a week at a time and we would do what I called "jungle inking", where we would not go out, not shave, maybe shower(?), just ink, sleep and eat. It was during that friendship that I met Mike McKone through working on a *Punisher Summer Special*. It was McKone, McKenna and Mick Gray, who we labeled *McGray*. The Mack Attack! McKone and I partnered up for about 10 years, became like brothers despite Mike's living in England.

Sketch: Who would you like to work with one of these days if you could have a wish list?

Mark: I was very fortunate for the opportunity to work with Jerry Ordway a few years ago. I was a huge fan of Jerry's before I was in the business. In fact, Jerry had recommended me to ink a Julie Schwartz *Adam Strange* tribute story for DC. I was more than thrilled that that came together. I would die to ink Brian Bolland, Dave Gibbons, Alan Davis, Jim Lee and I'm sure more contemporaries that I'm blanking on currently.

Sketch: Do you still go to a lot of conventions? What do you get out of it now that you're a *Big Time Inker*?

Mark: I limit myself to about 3 conventions a year. It's tough to leave the family for 3 days at a time (maybe 4) and it always ends up being an expense and seldom a moneymaker. I mean, granted, I might make \$600-\$1000 at a 3-day show in, say, Chicago, but between airfare, table and food expenses, I might come home with \$100. How's that for 3 days of "work"?

I understand that it's not all about making money, that if I signed 400 autographs and fans came out to see me,



that's great. Unfortunately, it's tough when you're leaving the family home and they're missing you. If the convention is in a scenic city, I'll bring them with me. My daughter has gotten good at finding the artists to do the free sketches in her sketchbook. My 10-year-old son is all about the Yugioh cards, role-playing games and video game sampling.

Sketch: What do your kids think about you doing comics, et al?

Mark: It's more exciting for their friends than it is for them. I think it's like that with any profession. Artists, actors, garbage men, you name it. My daughter is good at working the free sketches at conventions using my name though.

If my kiddy book *Banana Tail* hits it big, it will be more exciting for them. They were here for the inception of it. In fact I used them as sounding boards and guinea pigs for the original ideas.

Sketch: Tell me about *Banana Tail*.

Mark: *Banana Tail*. Ahh, yes. *Banana Tail* is my pride and joy. I own it. I created it with my father and have been working on my plan to get the limelight to shine on

BTail for 9 years now. When my father passed 4 years ago, I decided to step up the process and not wait for it to get picked up by a publisher. I had some very near misses with Goldenbooks and even Simon and Schuster got to give me a second look. The idea that these companies gave me the time of day, yet passed on *BTail* made me believe I had something there, even though they weren't willing to take the leap of faith on it.

Within 6 months of my father's passing, my wife and I decided to spend the money and publish a softcover origin of the monkey and build a grass roots attack plan. Within 4 months of printing the book, I sold out my print run by going to schools and then had the book reprinted. The grass roots angle came to a halt when I signed a contract with a fledgling publisher with big aspirations. I put all of my trust in his ideas and visions but, unfortunately, nothing came from it other than a new version of my book. A hardcover, repainted and reimagined vision.

Currently, it's back in my hands and I am continuing to go forward with *Banana Tail*. I have completed Book #2, *Banana Tail Tales and Activities* and have a 6-minute computer-generated film being made by a film school in Florida. If you want to see a 48-second teaser of the CGI style, please take a look at my website. I expect to make *BTail* a household name in the vein of Curious George or Winnie The Pooh. It will be my life after comics.

Sketch: Tell me about some of the characters in *Banana Tail*.

Mark: *Banana Tail* was the brainchild of my father, who actually imagined him having a banana for a tail, but it was simply too bizarre to go through with. He also created *Tic Tac*, the plaid zebra, but imagined him with a tic tac toe board pattern. I thought the plaid was more aesthetically pleasing to the eye.

Reena, the mood-color changing rhino was a combination idea that started with *X-Men* group editor Mike Marts, pre-Marvel honcho days. It ended up that I spent a lot of money putting this product together and trying to market and solicit it, so I paid Mike a kill fee to have the characters revert back to me, after originally planning to go in to *Banana Tail* as co-owners. I was responsible for making her a mood-color changing rhino though.

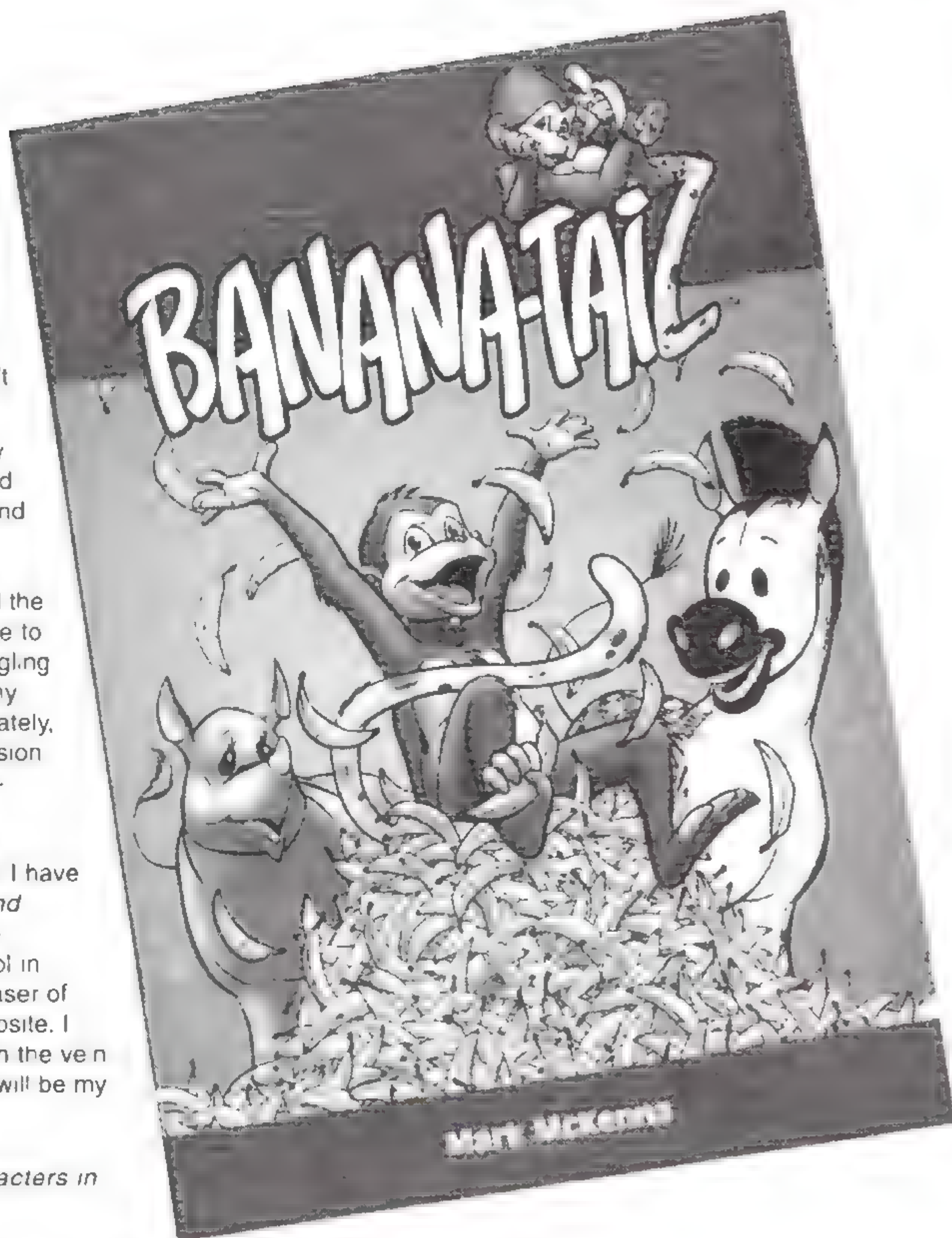
Eggboo was another idea that Marts came up with. I still have characters that I have created that I'm waiting to

show off, but I want to tell a story with each of the 3 best friends to start.

Here's a Mike McKone quote straight from Spain,:

"Mark has one of the finest quality lines in all of comics. It's the first thing I noticed about his work. I don't add line weights to my pencils so pretty much all of those decisions are Mark's."

For a long time, my pencils were really stiff, really static and Mark gave them a much-needed energy. He's a craftsman, a rarity. He improves whatever he touches."



Sketch



Digital Storyboarding

by Robin Ator

You're a good artist who loves to draw people, animals, action. Maybe you've been thinking about how best to break into comics. That's one option for the person who loves to draw stories, who can draw figures and environments fast and accurately. But it's not the only one. How about storyboarding?

Storyboarding is a specialty niche in the film, videogame and animation industries. The artist produces sequential images for film projects, as blueprints and plans for animators and camera-people. Storyboard frames can range from off-the-cuff scribbles to fully-realized scene paintings. If you're versatile and flexible, a natural visualizer who is capable of quickly drawing cinematic action from any angle, storyboarding could be for you.

The artist starts with a script and a conference with the project director. Usually the director will have a final look for the film clearly in mind, and communicates that to the storyboard artist. Often, there are specific character designs to be used. During this conference, the artist will usually scribble down a number of thumbnail images for later reference. When artist and director are both 'on the same page', drawing can begin in earnest.

Looking at various sample storyboards, you might imagine that the artist simply draws directly into a printed rectangle, like a comics artist would and, in fact, that is

how it has traditionally been done. But that is changing. Now there's a large digital component. I draw the images with old-fashioned pencil and paper, and I use a Wacom tablet and stylus, instead of a mouse, to manipulate the images and create the final 'boards. Other artists I know draw directly into the computer, using tablet PCs.

My own method for storyboarding is to draw the images I know I'll need onto ordinary bond copy paper, arranging them on the page however they'll fit. I find that drawing the images in whatever order I like allows me to create lots of imagery at a fairly rapid clip. I draw images in whatever order they spill out of my brain, without worrying overmuch about exactly how the action is going to fit within the constraints of the storyboard panel. My main concern is drawing the action from the correct camera angle, and with the correct 'lens'. I work a bit like a cel animator, thinking in terms of motion and weight, drawing silhouettes that read well, drawing expressions that convey exactly what they should, in good proportion, with good perspective. At the end of a session, I'll have several pages covered with figures, environments, and props, drawn in pencil or ink. It's not much like a storyboard yet, of course. I call these drawings 'storyboard elements'.

I scan the drawings at 100 dpi in grayscale, so that I will later have some latitude in scaling the images. I cut them



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apart in computer, and save the discrete pieces as layered .psd files, against transparency. This allows me to easily select an image, then click-and-drag or cut-and-paste it into a new storyboard image file.

The individual image file is 720 pixels by 486 pixels at 72 dpi, for television. Always be aware of the aspect ratio, since film and web needs can vary widely. (Become familiar with Photoshop, and stay up-to-date on it as much as possible. It is THE overall tool of choice for storyboarding. In fact, for pretty much every art job these days...) I can re-use, replace, rotate, distort and resize an image as much as I need to, since all the information is digital. This process eventually gives me a numbered series of layered Photoshop files (.psd's). Those drawings on paper have now become a sequence of storyboard images in digital form.

I often find that I will make many, many more images than I actually end up using. Having too much, in this case, is usually a good thing – you, the Director and the Editor will have plenty to choose from to make the best possible storyboards.

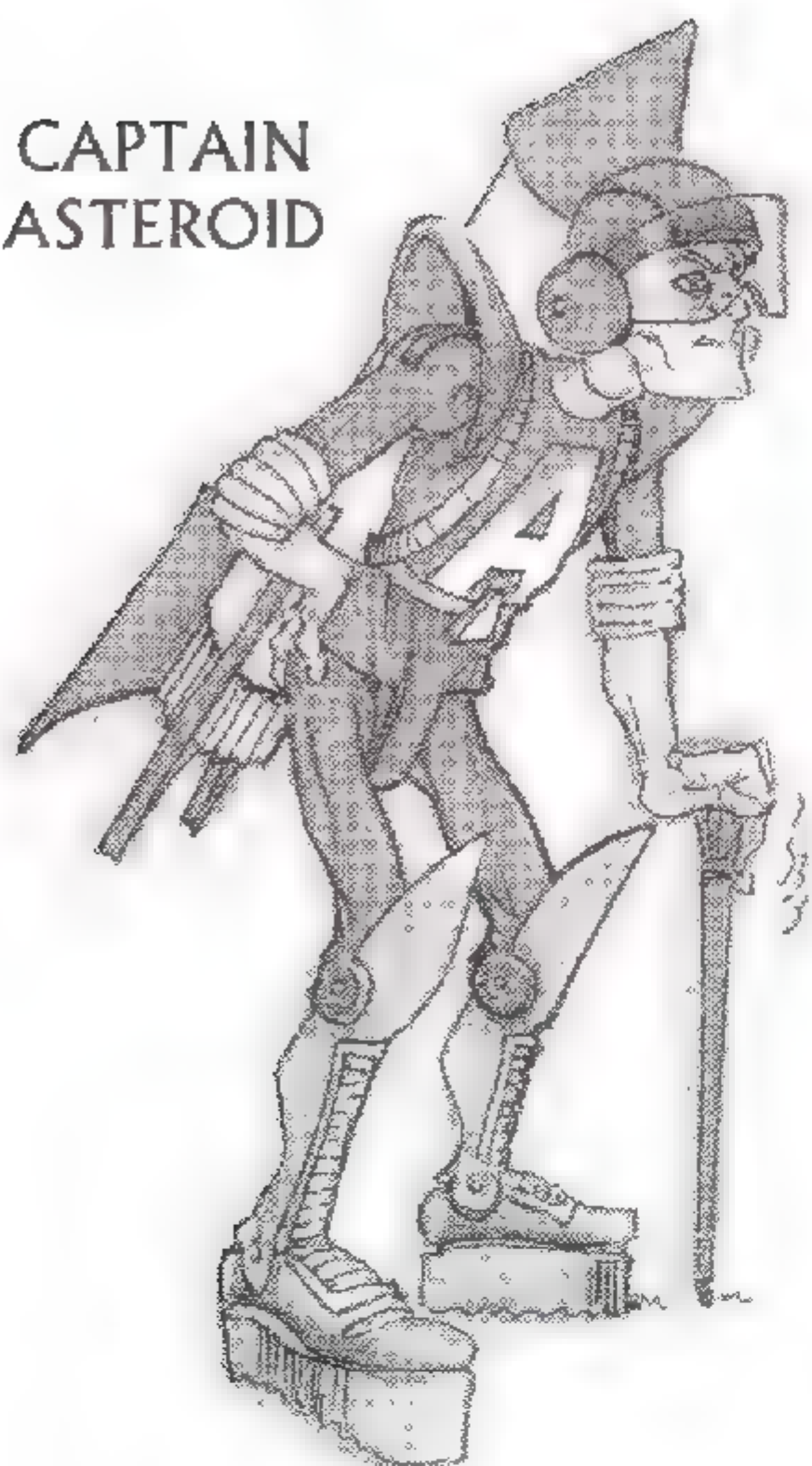
If the project needs a color storyboard, I can do coloring and painting of the elements at any stage of the process I resave the files from grayscale to RGB mode, and color the separate drawn elements in much the same way as comics pages are colored

These image files, once approved, are available to everyone on the project, and can be compiled into printed boards for use by director, producer and crew. Typically, however, these images will first go to the Editorial Department. The nice part about all the layered files you've been making is that the Editor and Director can pick and choose among the specific elements and layers. They are not constrained by any need to use whole images. The soundtrack, sound effects, and images are put together in editorial software to re-create the whole project as a storyboard-in-motion, or **animatic**. This can be quite a long process — the director will very likely ask the artist for adjusted images and alternate storyboard panels, until the best possible sequence is arrived at. The discrete elements allow for movement and replacement of images, finessing of details, adjusting interaction between sound and motion, and ultimately give the animatic considerable life. Clients and animators both love an exciting animatic.

Eventually the animatic is approved by all the parties involved, and it is that sequence of images which become the actual finished storyboard. Those images are printed sequentially on paper, with additional descriptions, dialogue and shot details from the director, with the help of a Production Assistant. They are also published digitally, as .pdf files, and made available to the client via an ftp site.

The storyboard is ultimately a throwaway item, however. Its sole purpose is visualization – to make a director's

CAPTAIN
ASTEROID



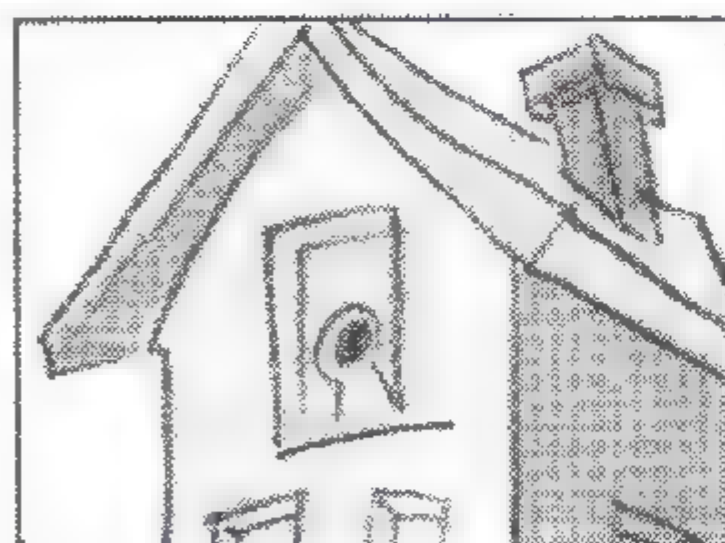
DR.
MEDIEVAL



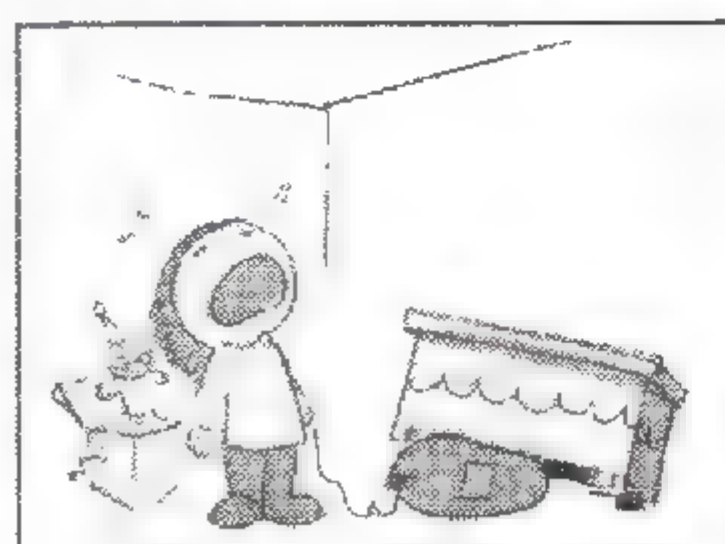
Storyboard images can be simple line drawings, or heavily-worked color renderings. It depends on the needs of the production.



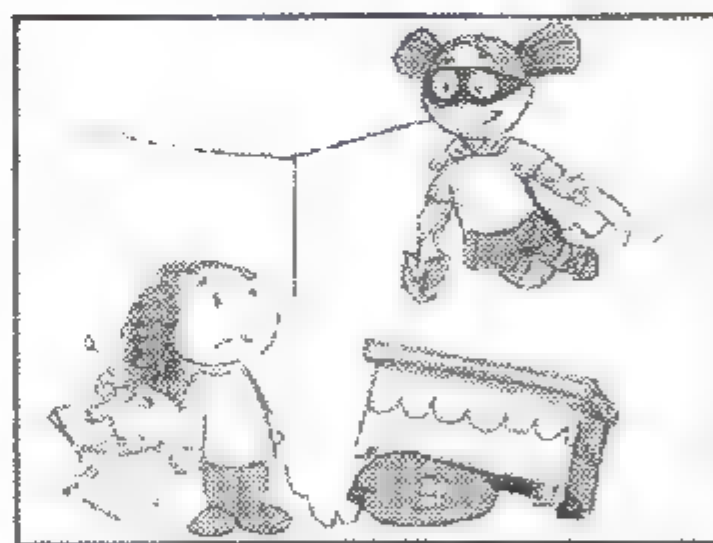
From far off, we can see the little girl's house, and the sound of wailing.



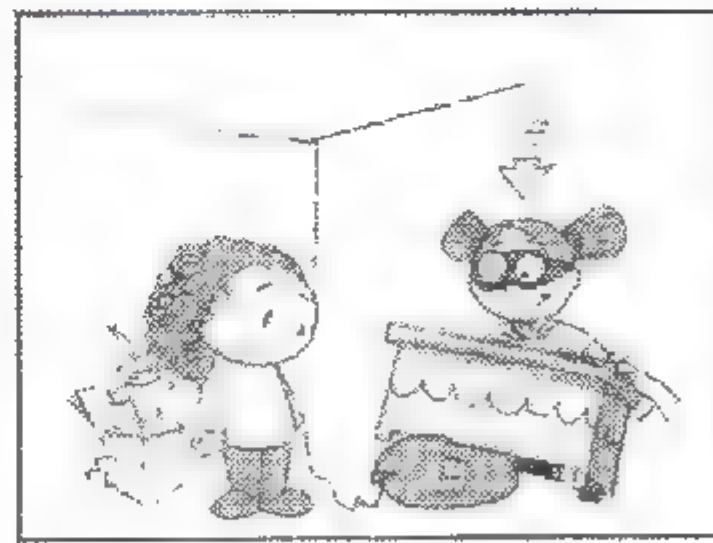
Push in to see the source of the sound



...and cut to the little girl in her room. She's crying because (somehow) her balloon is caught beneath a toy chest.



She stops crying as SuperWendy swoops in from offscreen to the rescue (camera angle stays the same throughout.)



SW reaches for the toy chest as the girl watches..



and hoists it overhead freeing the balloon.

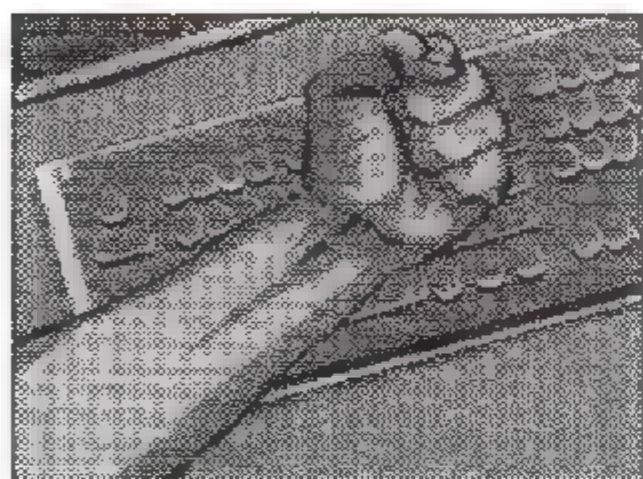
A storyboard image sequence. (This is an unused section of a Sesame Street animated film.)



Tense closeup on eyes.



View of tense hand over keyboard.



it clenches into a fist.

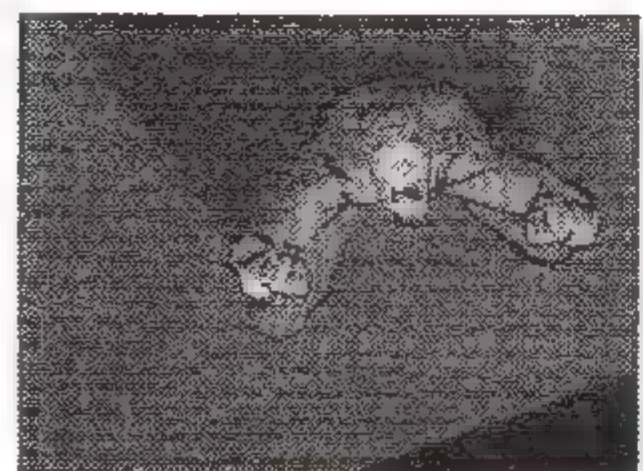
Imply camera movement in a frame sequence: reuse parts of a single drawing



Figure in despair at keyboard.



Cut around to see expression.



Cut to top view, to see cliché'd expression of grief

ideas visible for the crew and client. Like the script itself, the 'boards provide a bridge between the creative imagination and the completed film, and once its job is complete, its use is at an end.

It's remarkable, though, how much a good storyboard can add to a film project. The storyboard art is a large part of the early stages of a film production, though only rarely singled out for praise. It's often true that an artist's touch on the 'boards shows up clearly in the finished movie. The 'boarder, often uncredited, can be a major influence on the look of a film.

There are people in the film business who think that storyboarding is unnecessary, or just a tedious hassle, and prefer to shoot or animate 'on the fly'. That approach can work brilliantly, of course, but these filmmakers are ignoring the deep planning that good 'boarding can provide. Even poorly-drawn 'boards can communicate ideas and meaning that no amount of shouting and arm-waving can achieve.

Storyboards by a well-trained artist can make the difference between a good production and a great one. There are, unfortunately, very few printed guides to the how-to of storyboarding. The field is in a constant state of flux, due to the pace of change in hardware, software and the new uses for story planning. But the basics haven't changed: learn to draw, learn to visualize, and learn to be flexible in your thinking. There's no substitute for them. If you're new to the business, here are a few great resources for human and animal anatomy.

'Drawing the Head' and 'Figures in Action', by Andrew Loomis. His name is mostly known for pinup art and magazine illustration of the 40's and 50's. Don't let that fool you – his work also covers the worlds of B&W cartooning and full-color realism. You'll also find useful perspective information here.

'Drawing the Head and Figure' and 'Drawing Animals', by Jack Hamm. Perhaps best known for Christian magazine illustration, Jack Hamm's books communicate a deep structural understanding of people and animals, and are an invaluable anatomical reference. In spite of the very dated images, you'll find yourself returning again and again to these for their specialized information.

'Drawing People', by Barbara Bradley. The bookstores are full of drawing texts featuring nudes (maybe they sell better!), but a useable book on drawing the folds and draperies of everyday clothing must be part of your library.

Robin Ator r8r1@earthlink.net
www.glowinthedarkpictures.com



Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to sketchletters@bluelinepro.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Dear Drawing Gurus,
I have been a long-time regular reader of your magazine. The articles are very informative. The interviews are very interesting. I have enjoyed reading interviews with some of my favorite artists and those who I am not familiar with but am now. Because I am an avid reader of your periodical and a comic art enthusiast I would like to suggest an interview for a possible future issue. Please interview **Frank Quitely**. His artwork is amazing and seems to be evolving. Because your magazine showcases technology and art, Frank would be quite topical because of his recent transition from paper to digital art in the pages of the top-selling **All-Star Superman**.

Again, I would love to see an interview with Frank Quitely accompanied with copious sketchbook material. Thank you for your attention.
Tom Karpe

Thanks, Tom. Hmmm, Frank Quitely, huh...? We'll give it a look! You never know! Quite frankly, I'd be interested in an interview or art demo of his, too!
Bill

Hi Guys,
Just finished reading **Sketch** #29 and I just wanted to say thanks and keep up the good work.
I buy **Sketch** irregularly from a comic shop round the corner where I work in London and it's always a treat.

In a world saturated with second rate 'how to draw' books, **Mitch Byrd's** articles are gold dust!
The best books I've got are Victorian (for their fanatical anatomy) and it's rare to find someone dealing with underlying principles, rather than just specific techniques. I'd love to see more of his designs for his 'kings of the road'? comic, though - it looked fantastic.

Tom Bierbaum's articles are also always a thought provoking read. The last one (how to be a creative genius) reminded me of Joseph Kosuth's concept of 'redefining art with each new proposition'; it's the new stuff you bring to

what people classify as 'art' that's important, not what you take away. Anyway - enough of the rhetoric. I'm sure it's a difficult task producing **Sketch**, but please keep at it, you've got a great team and you guys deliver 'top dollar'.

Mark Light
London, England

Thanks so much, Mark. We do try to keep it up... maybe it doesn't always work, but hey, we'll keep plugging! Mitch's words on the work of illustration are definitely at the top of everyone's list of Things I Like About **Sketch Magazine**. Mine, too, btw. There also been talk of collecting Tom's columns into book form as well as Beau Smith's. All that wisdom in one place.... Both Tom and Beau are onboard with the idea, so we'll get you details as they develop. Deal?
Bill

I have just read issue #29 including your editorial at the beginning and normally I would stay quiet, but I feel that your editorial is a cop-out for producing sub-par work. I am not a subscriber from the days of the glossy book era, so I have no comparison. Allow me say though that from a design standpoint something needs to change. Issue #28 was filled with many design and editing mistakes to the degree that the stories become compromised. In this issue the problem that ended it for me was page #47, in which a great deal of the story is actually missing. I agree that people should look beyond some problems but if you are going to charge more and come out less frequently than other magazines that report on comics, then a little time and care is needed to make a great product. I am glad that **Sketch** is a work in progress, but these are issues that need resolved. One thing that might help is to find a better method of showing pencil sketches, since a decent amount of the magazine is based on pencil drawings (i.e. Mitch Byrd articles). Thank you for reading my letter and I hope **Sketch** continues to be

of great information to those looking to create comics.

Sincere,
Kevin Goad

Thanks for writing, Kevin. I saw the omission on page #47 and I let Mark (McKenna) know about it. I'm doing an interview with him on his comics work and I wanted to plug his other venture **Banana Tail**. I may just run those questions and answers when I run the whole piece. I reviewed the issue as a .pdf file and I didn't notice the paste-up interfering with the text. Since I can't be as hands-on as I'd like (I'm a couple of hours away from Blue Line, actually), I have to write and edit and hope for the best sometimes when it goes into the design/paste-up phase. I apologized to Mark and I'll apologize to you for the mishap. Ultimately, it's my fault, whether I'm there in Florence or not. Thanks for writing and I hope that you continue to check it out and keep up on our toes! BTW, what do you think of the magazine in general as far as subject matter? Are there topics you're interested in us covering? Other creators out there with some words of wisdom. We'll keep plugging away....
Bill

The Problem with missing text was because of the file server to the digital printer. No excuse the printers should have caught it. Our mistake we will fix it.

Robert

Wow, thank you for such a speedy reply. The interviews with the artists are done rather well, and are quite informative. I honestly was not aware of **Mitch Byrd** before I subscribed to your magazine. I like his articles very much. I like that there is a sequential nature to the images that he uses to illustrate a certain concept. The last two **Jason Howard** how-tos have been rather good. I liked being able to see what an artist is thinking. Drawing tutorials are great, but a lot needs

to be said for seeing why an artist chooses a certain path with their work. As much as I am not a writer and dread it I feel that it is important to read articles about that as well. I did enjoy the article about a day in the life of a writer that appeared a few issues back. One thing that I might like would be to see concept issues, and maybe you are doing this to a degree. Say that the main interview is about a writer, and then the articles would focus on writing loose enough that an article might be a dual-written piece from the perspective of the artist and the writer, and how they see the dynamic of their relationship. As weird as it sounds an interview with comic "management" might be insightful in showing the people that artists will deal with. They can range from the head-honchos to editors to even the people in an art department. As far as my dream interview, I would love to see one on Mike Mignola, and all of the projects that he has his hands in. This issue could also include a look at his simplified art style, and the thought that goes into creating it. Again thank you for answering my email and listening to my half-formed ideas. Good luck with the magazine as it progresses.

Sincerely,
Kevin Goad

Kevin,
Thank YOU for writing back so quickly!

The things you mention that you'd like to see are definitely things I'm working on for *Sketch* and its future. I want the readers to understand the "why" something's done, not just the "how" I'm in contact with some writers and a few editors and you'll see some things in that arena, too. I want the readers of *Sketch* to be entertained and informed and I wish I could cram in all the things I'd like to do. Mainly, I've been shooting for things that I'd like to see as a fan myself and so far, it's doing me good. (Btw, I'd like to see something with Mike Mignola myself and I intend to pursue that. I'll be a little chummy with some of the guys at Dark Horse, so we'll see.) Thank you so much for the letter and write me anytime, esp. if I screw something up. If you have requests, feel free to send me those. *Sketch* really is a work in progress. I keep hoping to raise the bar and aim higher. Also, there's a new message board for Blue Line Pro, Afterburn Media and *Sketch*, etc. linked off of www.bluelinepro.com

Give it a look sometime and let me know what you think, huh?
Thanks, again.

Hi

What is the difference between the Strathmore 500 2-ply bristol board that is sold in pads, and your Strathmore 500 2-ply premiere comic art board? Is something done to the comic art board to make it more inker friendly? In my experience, your comic art board feels thinner than the stuff that comes in the pads, but that could be my imagination.

Robert Danforth

Strathmore tells us that our boards are the exact same as what they put in their pads.

Robert

To whom it may concern,
I find your magazine *Sketch* to be one of the best in the trade. It's entertaining and educating, however I have been unable to purchase it on a regular basis. The comic book stores I have found it in the past don't carry it on a consistent basis. I live in the Detroit Metro area in Michigan and would like to know where I can buy the latest and future issues. I am unable to get a subscription due to current living arrangements but will if that is the last resort.

Thank you

R. Ball

You can always go to www.bluelinepro.com and drop the latest copy in your "shopping cart". Or you might check with your local comics shops and make sure they know to get you a copy! It's even possible that your local library might be interested in subscribing to *Sketch* for the periodicals section. Perhaps some local comics fan or clubs could go in together and donate a subscription? Might be worth a try!

Bill

I would like to start by saying I have enjoyed reading *Sketch* and all the insights it has to offer. The articles are very informative and pertinent to what I am doing as an artist. I have had a year's subscription which comes due this month and hope to re-up for the next year but I have a major concern, actually getting a magazine. In my year subscription I have only received two issues since last March. They were Vol. 5 No. 3 and #27. I did get a notice from the post office about a postage due on a maga-

zine but they returned it. I was with the understanding that this was a quarterly magazine and would receive four issues. As I said before, I enjoy reading the magazine and all it has to offer but I would like to at least complete my present subscription before I continue to another one. I appreciate your looking into this matter. Thank you,
Robert Duckett

Robert please email Kim cs@bluelinepro.com or call her at 859-282-0096. She will fix any problem that you may have. Your subscription is by how many issues you receive not by the year. So if you paid for six you will receive six before you will need to resubscribe.

Robert

On the Tombo dual markers, I plan on painting some ostrich eggs for my nephew for Easter. If I draw/color the eggs with the markers, can I then spray a clear coat on the eggs to prevent the colors from running or coming off? If you have a better idea than the markers, feel free. Thanks.

Todd Dillow

Troutville, VA

I've never worked on ostrich eggs. Hmm.. I would think if you lightly sprayed the egg with the clear coat at first to seal the surface then it should work. My only worry is if the Tombo is compatible with your clear coat. I would experiment first on another surface to see if the clear coat works.

Robert

I recently finished issue #38 (the second with my old buddy Bill as editor) and, while I found it to be very informative and an enjoyable read, there were a few stylistic aspects that I keep getting caught up on. As an art teacher and graphic designer, I tend to look at the visual first and the text, second. The following points are easily fixable and I think, if addressed, will improve the look of the magazine.

***The section borders:** They are a definite step in the right direction to separating the sections but I would have liked to see some consistency in them. I found the black with the white lettering to be the most effective. Perhaps limiting them to the first page of each article or section will make them stand out more.

***Font choices:** The choice of font for the titles of each article was often

too similar and was placed in the same spot. This did little to excite my eye and draw me into the article. The articles also tended to run together visually. Perhaps some sort of visual cue (a **Sketch** logo?) could be put at the end of the articles to denote the end of the article.

Color while I realize that the current lack of color in the pages is probably designed to keep costs down, there are cases where it is warranted. In this issue, I would have liked to see the final colored **Pact** cover.

The first two pages I found it more interesting when you had the contributors on the inside front cover and the table of contents as the first page. That way, we immediately know who to blame (err I mean praise). I hope you find these suggestions helpful, regardless, I remain a loyal **Sketch** reader and hope to, one day, sit and have a drink with you again.
John Wilson

*Hey, John. long time no see!
Thanks for the words of praise and
crits. One of the things we're look-*

*ing at is adding a designer to the
mix, if only to free Robert up to
work on some of the 547 other
projects/duties he has going on at
any given time. I think he does a
great job, though, and I'll continue
to do what I can to lighten his
load..*

Yer old buddy, Bill

Sketch Crew

I've been reading your magazine since the beginning and have learned a lot from the various articles and interviews over the years. I've wanted to put out my own book for a while, but didn't really know how to do some things and was able to pick up some good tips from you.

My friends and I finally got together and produced a book called **Break The Line**. After reading about Bill Nichols' interest in showcasing small press comics in **Sketch** #29, I decided to send a copy for you to check out. I really enjoyed making it and I hope you enjoy reading it.

Thanks

Jack Knifley

*Very glad to hear it, Jack! I haven't gotten the chance to see your book yet, but I'm very appreciative that you give **Sketch** a nod. I used to do my own small-press books and it's an experience, isn't it? Good luck with it and keep it up!*

Dear Blue Line Pro

I received my copy of **Sketch Magazine**, and was very happy with the information inside. I especially enjoyed the Ethan Van Sciver interview. I hope to see more interviews in the near future. Keep up the good work.
Allen Christopher Trembone

Allen,

*Not to worry. We're going to have interviews! Next issue we'll be bringing you one with the talented **X-Men** artist Billy Tan!*

Send all your letters and questions to: Sketch Magazine, 166 Mt. Zion Road, Florence, KY 41042
or email
sketchletters@bluelinepro.com

ENVELOPE ARTWORK



Moon Knight artwork by Don Stehenson

Inkblots

TOOLS AND BRANDS

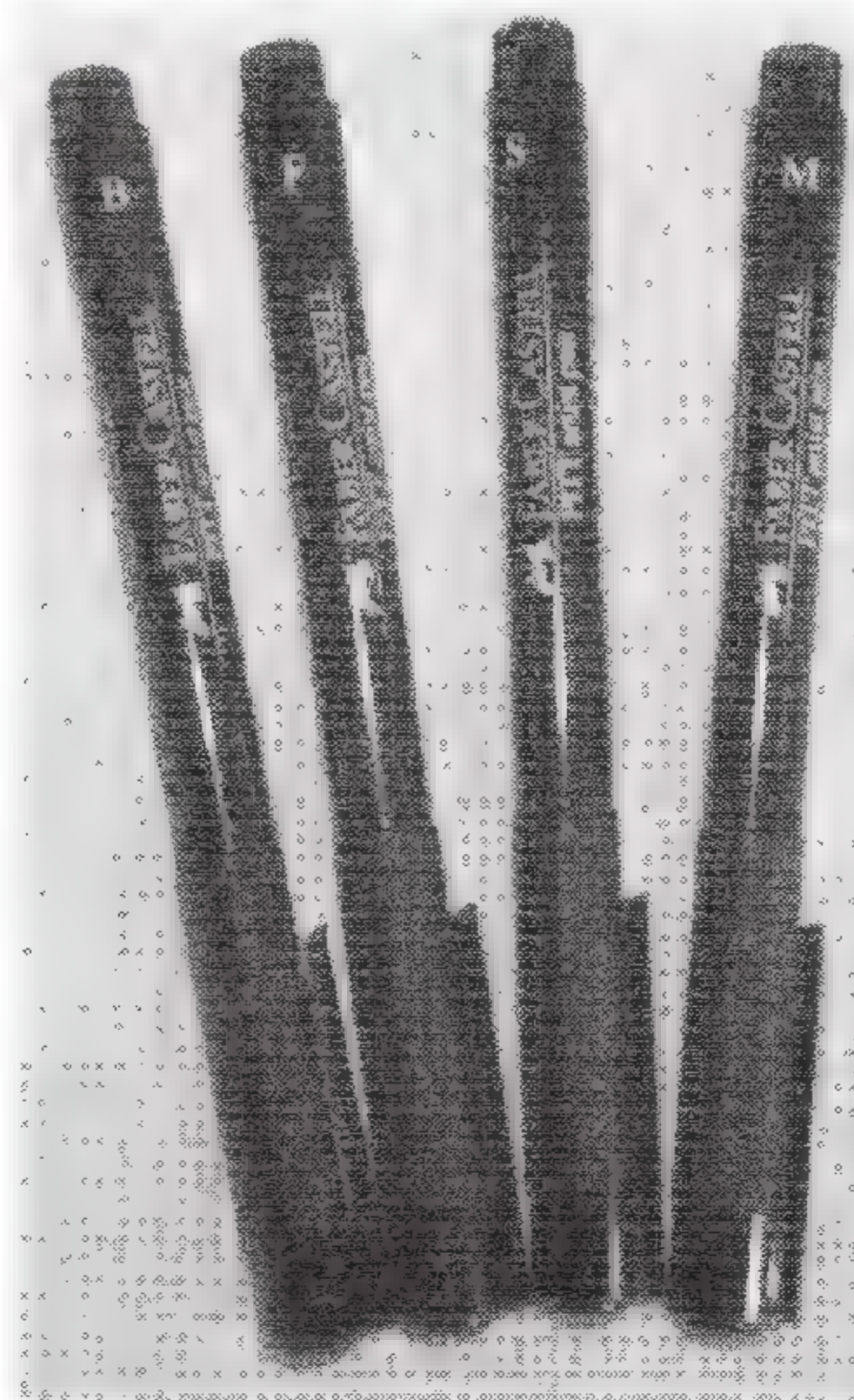
by Bob Almond

I've used a Winsor & Newton series 7 for most of my career, but I have made and presently *am* making good use of a Raphael Kolinsky brush 8408 (beige/peach tip). I have used an 8404 as well (orange tip).

Size-wise, I've used anywhere from a size 3 down to a 0, but I usually rely on a size 1 W/N or a 2 RK. I'm well-aware that you can load more ink on a larger brush head to save time from dipping into the inkwell. However, I've also found, through experience, that the larger the size and the more sable hairs involved, the more chance there is of buying a defective brush. Why? The probability is higher that there are screwed-up hairs in the ferrule. Anyway, they're cheaper, a little smaller and I find that I can get all of the thick or thin lines I need without getting a size 3 or 4.

I don't use pen quills, except to rule flash or speed lines, but when I do, it's a Hunt 102. I used to use them for details as well, but I've just had enough bad experiences with them bleeding and the inadvertent flicking of ink. What's funny is that back in '92 after doing my first two issues of work almost exclusively with a brush, I found the experience of brush control so stressful that I subsequently inked *exclusively* with quills for the next 2-3 years. In fact, I bought and sampled all sorts of Hunt and Gillotte nibs. However, I didn't use them to their full extent and I began to realize that the work looked stale, so I jumped back to brush and have been fine ever since. I later gave away or sold many of these nibs to other inkers.

I started using P gma size 005 micron markers in the mid-'90s for small detail work. It was when I was first collaborating with Sal Velluto in '97 that he motivated me to use more marker work on his pencil art (in fact, we did a sample short story for a proposal entirely in markers). I started combining brush with size 005, 01 and 02 microns. While



Faber-Castell Pitt Artist Markers

the micro-pigment ink in these can sometimes lighten a bit when erased, I find them great in tiny spots and for getting the thinnest and nicest range of lines. I've tried other markers but they were never quite as good for different reasons.

I later discovered Faber-Castell Pitt artist markers and love them because they use real India ink and they have the best 'brush marker' that I've ever tried. But they don't come very thin so I keep using the microns (the Pitt smallest size of 's' is about the same as a micron 02).

I used to use Mars-Staedtler rapidographs for filling in blacks, doing panel borders, and even to rule lines & templates in my first couple of years, but eventually realized the limitations of these tools and stopped using them. (I tried the Koh-i-noor brand but hated them more). Plus, they're a pain to clean. Now I use a thick Pitt size 'm' marker for borders, a 005 micron for templates, markers or Hunt 102 for ruling lines, and a dull Pitt brush marker or 'dying' brush to fill in black areas.

In regards to what ink I use, I'm *especially* neurotic. I find that ink brands like Higgins Black

Magic to be too thin and Pelikan ink to be too thick. I like thin ink because it's easy on the brush by not drying too fast and I can get more strokes out of it, but...the ink is not often opaque enough. Thicker ink is opaque enough, but it dries too quickly for me and isn't as versatile.

I've sampled several brands, but what I've used the past several years is Koh-i-noor's rapidograph inks which I used to use to fill in my rapidographs. I find them generally better but, again, some are thinner and some are thicker. I've learned to mix & match a bit by mixing the 3074-F Rapidomat ink (nice but thin) with a little bit of their 3080-F Universal ink (which smears by itself). If the ink is a little too thick for me I add a couple of drops of distilled water. This works really well for me and halfway through the day as the ink gets thicker I just add another drop or two of distilled water. I pour the ink in a small plastic paint palette so I can see what I'm dipping into so as to not fill ink up to the ferrule which can break down the brush. I'll use darker, thicker inks like Rapidograph 3084-F Rapidraw or Speedball super black ink to fill in blacks.

I use Pro-white correction fluid. It may flake or fade off a little if you are working over an applied, dried section but compared to other correction fluids, I find it preferable and you can easily ink over it with tools.

For special effects use, you can try Pentel correction pens and Sakura or Hybrid gelly rollers, but I've had concerns about being hard to control, keep thin, stay opaque etc. so I use them carefully & sparingly.

I use a white plastic eraser because it's less harsh on the ink and paper. A kneaded eraser is fine, too. I use a eraser pen with a more abrasive eraser type if there are persistent pencil lines to delete.

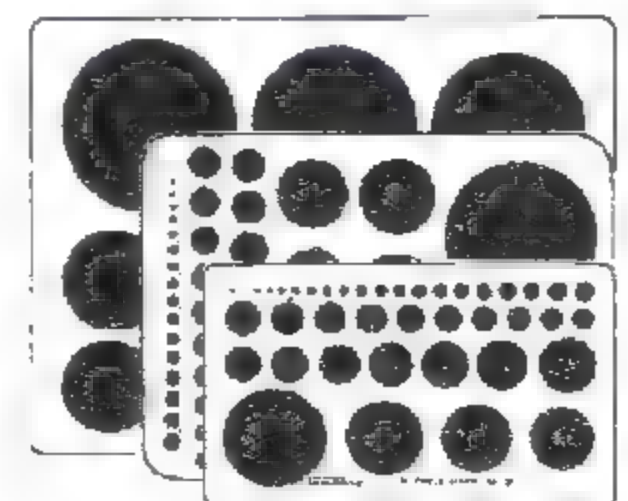
These need minimal explanation but include: a 3-piece French curve set with raised ink edges, an ink-edge clear triangle, a metal ruler with cork or taped underside for an ink edge, a flexi-curve with an ink edge (for long but curved shapes that the French curves can't handle), a large size assortment of Berol, Pickett & Alvin brands of circle &

elliptical templates with ink edges, a Staedtler lumocolor pencil for crayon effects (I used to use a china marker but these are better & neater), an old, worn-out toothbrush for spatter effects, low-tack frisket sheets for covering areas when you are spatter ink (I like glossy over-matte so that I can double-check and easily see where the frisket is), pointy & dull X-acto blades for cutting zip & frisket sheets or for scraping effects, a pile of zip/Letrotone) sheets and (Instantex rub-on sheets) that I stocked up on since '92 and still use on occasion today....which is good since almost no one makes them anymore. I was told that there was a shelf-life on them but they're still going strong after over a decade. Those that I am using up I scan in hi-res and plan to be able to print them up later on peel-off sheets. Other than objects for textures (like sponges), that's it for the traditional tools.

For the digital world of the 21st century in comics, I use a Mustek scan-express A3 USB scanner to scan original art at full size if I need to send digital files in. I also use an Epson stylus photo 1280 printer to print up blue-line art on 2-ply Strathmore boards. When I don't have the publisher's art board at my disposal, I'm using Kubertsworld board at the moment. I'm not a fan of the Blue Line Pro boards from my experience thus far due to the bleeding, but I may not have tried every version like the 400 or 500 series.

And I use a home copy machine to print up 11 X 17 pencil copies of the art to refer to while I'm inking the original. Plus it's nice to compare your inked photocopies to the pencils later when displaying your portfolio work.

Do you have questions about the craft of inking? Questions about other inkers past or present? Or about my work, the workings of the comics industry, or my mental stability after 14 years subject to it? Please feel free to email inquiries to "Inkblots" at bob@almondink.com and I'll see if there's enough material to put in a future column. And I'll even do my best to answer them for you.



Inkblots

CLEANING AND PRESERVATION OF ART BRUSHES

by Bob Almond

Brushes are the most expensive and vital part of my inking arsenal of tools so I make a point (no pun intended) of making every effort to keep them clean & well-preserved. I contacted some brush companies' sales reps and spoke to both them and their 'chemists' to inquire about the best cleaners to use and any other techniques that I could apply in extending the life of my brushes. While I was aware of their obvious brand bias, I have found that my research has served me well since my brushes tend to last for years.

First, I don't use my ink straight from the inkwell bottle. I use a plastic palette in order that I can see the ink and not over-dip it and saturate the ferrule. I only use an airbrush small glass jar when I'm going to use the ink for a crowquill or filling in blacks. I always have jars of water nearby and make sure that I am rinsing/swooshing the brush every time that you I am done using it. I also use tissues (with no softeners) to gently squeeze the brush tip after swooshing. I always reform the clean tip with my lips to keep the shape. I store the brush on a brush coil holder, but upside down so that the sable hairs face down so as to keep the ink from draining down to the ferrule.

At the end of my work day, I rinse the brush head under cold tap water in the sink. Warmer or hot water damages the lanolin in the hairs and it's this lanolin that keeps the life or spring to the tip and helps to preserve its quality. I've been using Winsor & Newton Artgel brush & hand cleaner. Under the running water I gently squeeze the tip with this gel repeatedly until I remove all of the ink within. This gel restores the lanolin. Once cleaned, I use a little bit of gel to form a tip with my lips so that it can dry in that shape as I let it hang on my coil to dry upside down with a plastic brush tip cover (like they're displayed in the stores) for extra protection. I then rinse out my mouth so as to not swallow the gel (probably not a good thing).

After some months of use my brush will start to lose its quality so the other procedure that I've learned to take is to mix 3 to 4 parts distilled water with one part denatured alcohol in a glass jar. Then I swoosh the brush around in this for a few minutes. This effort should help remove any dry ink in the hairs/ ferrule much like turpentine with paint brushes. Once complete, I repeat the cleaning steps with my water and art gel cleaner, reform and let the brush dry on the coil.

It all may sound convoluted (maybe even obsessive) but I'm used to it all and it's all served me very well.



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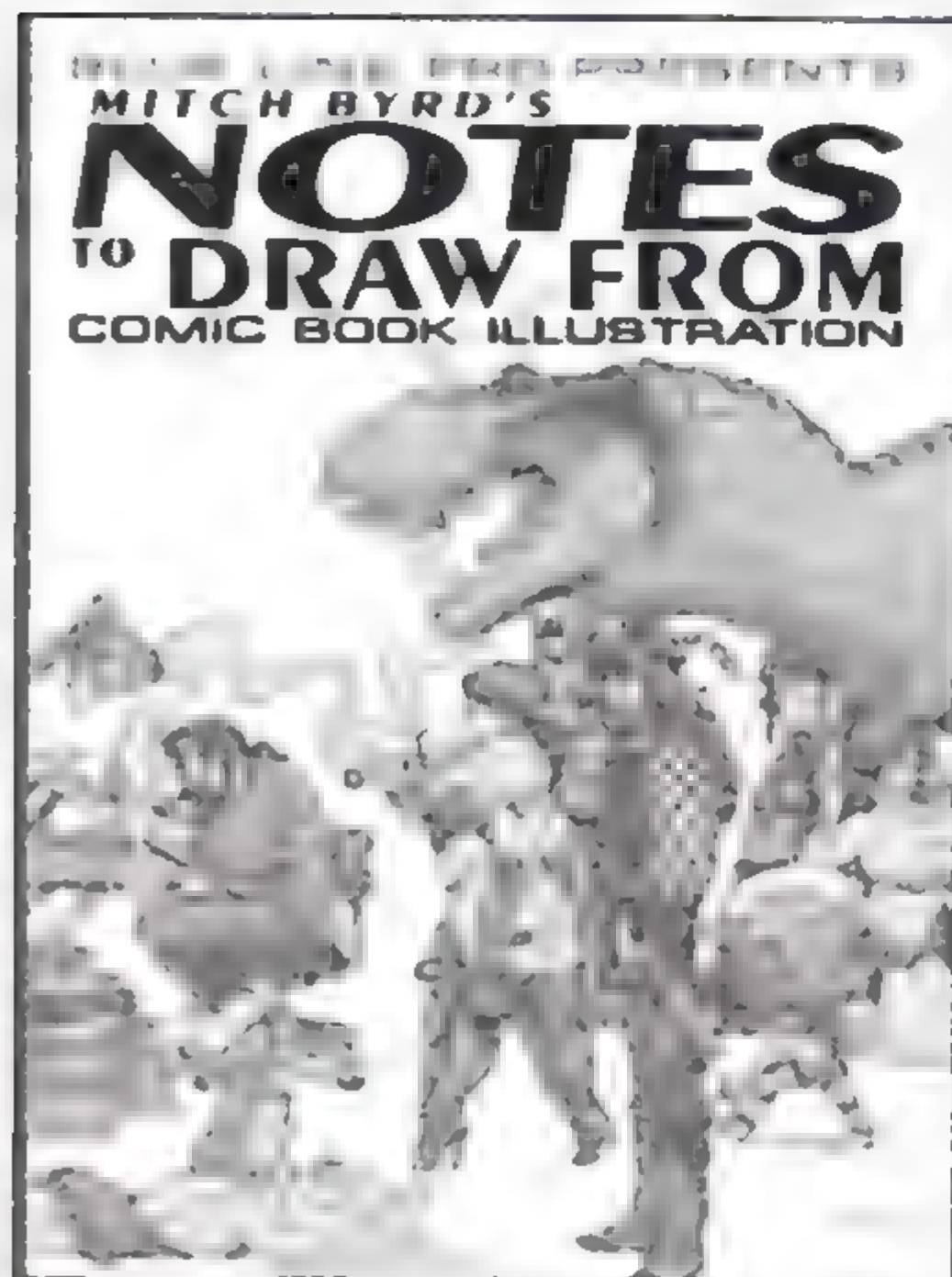
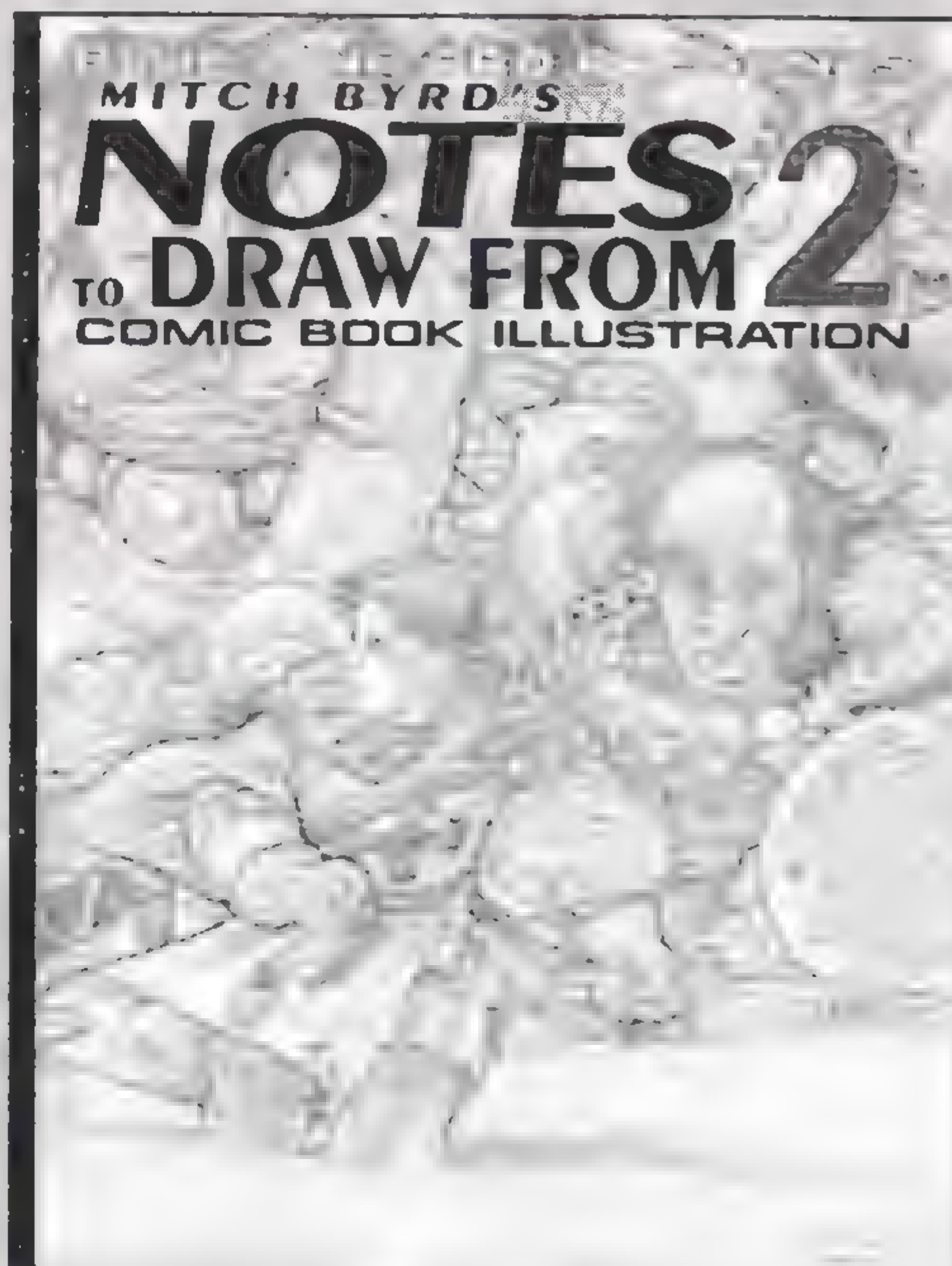
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Bill Love

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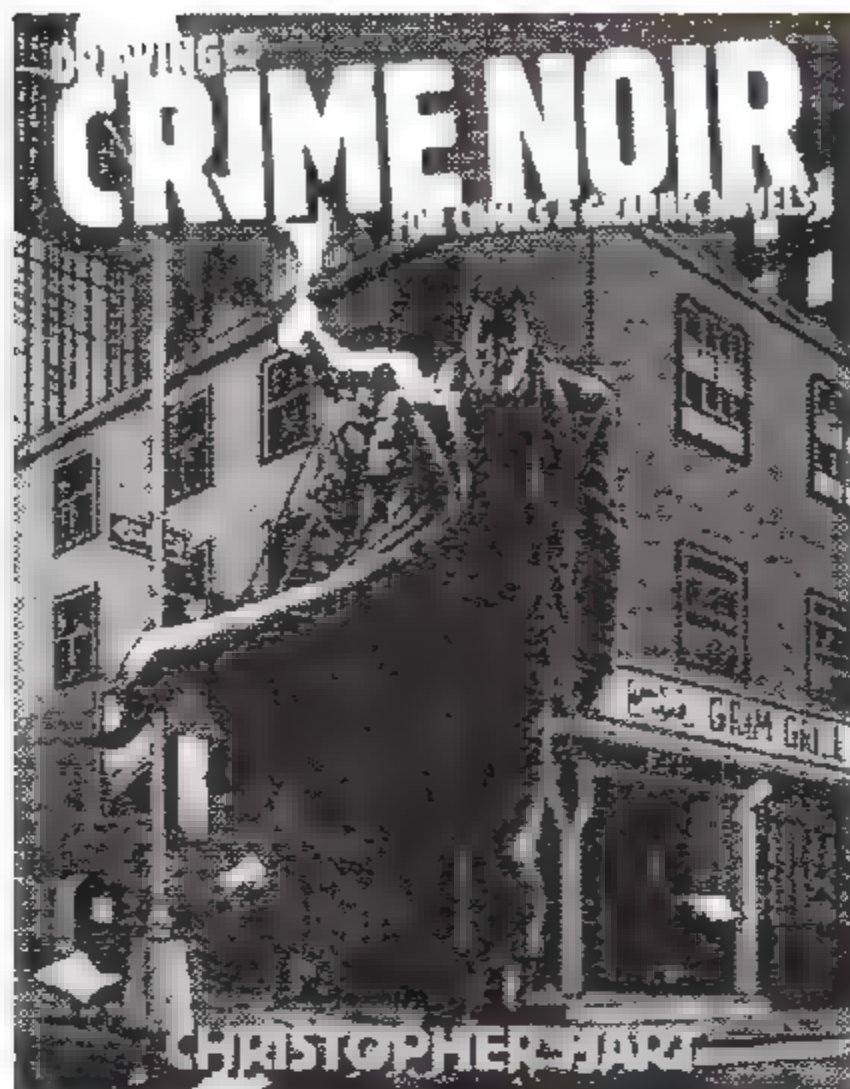
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By Christopher Hart / published by Watson-Guipil Publications

144 pages / \$19.95

ISBN: 0-8230-2399-0

Christopher brings the dark and shadowy artwork of film noir to your bookshelf. Artists contributing to this work include: Darryl Banks, Clint Helinski, Min Ku, Fabiano Neves, Lou Manna, Carlo Paguayan and Kevin Sharpe. One of the hottest genres in comics today, film noir stylization is appearing more in comics and graphic novels. This book offers over 400 illustrations! A lot of the book looks at the points of, nuances, shading, props and poses. If crime noir is something you may illustrate, then this book should be in your collection.

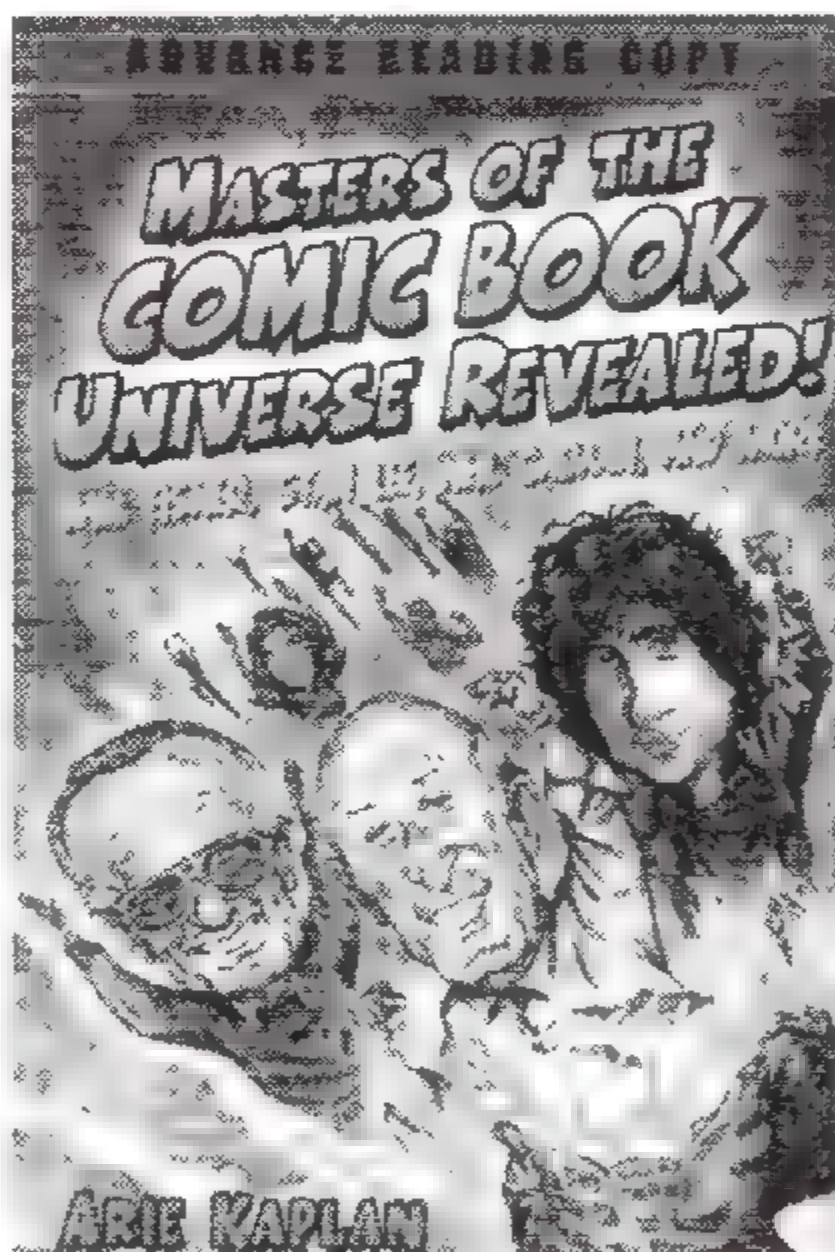
MASTERS OF THE COMIC BOOK UNIVERSE REVEALED!

By Arie Kaplan / published by Chicago Review Press

272 pages / \$18.95

ISBN: 1-55652-633-4

Masters covers comic book greatest such as Will Eisner, Jerry Robinson, Stan Lee, Neil Gaiman, Trina Robbins and more. It isn't an illustration book but is more about these comic book creators and what they have contributed to the industry. If you're wanting to work in the field, it's always good to know what others have contributed and how they did it.



COMICKERS VOL. 1 ART STYLE

Color techniques Magazine Issued Quarterly Visual Supporter \$35.99

I absolutely love this magazine. If I could only read Japanese, I might get more from it. The artwork is beautiful and the "how to" articles are well laid out and I'm sure they're informative. Damn, I've got to learn some Japanese. If you're a fan of manga or anime, then this book is a *must*. Looking at how they do it and studying the articles are like being there in their studio.



HOW TO SELF-PUBLISH COMICS...NOT JUST CREATE THEM

By Josh Baylock / Devil's Due Publishing

Vol. 1 - 4

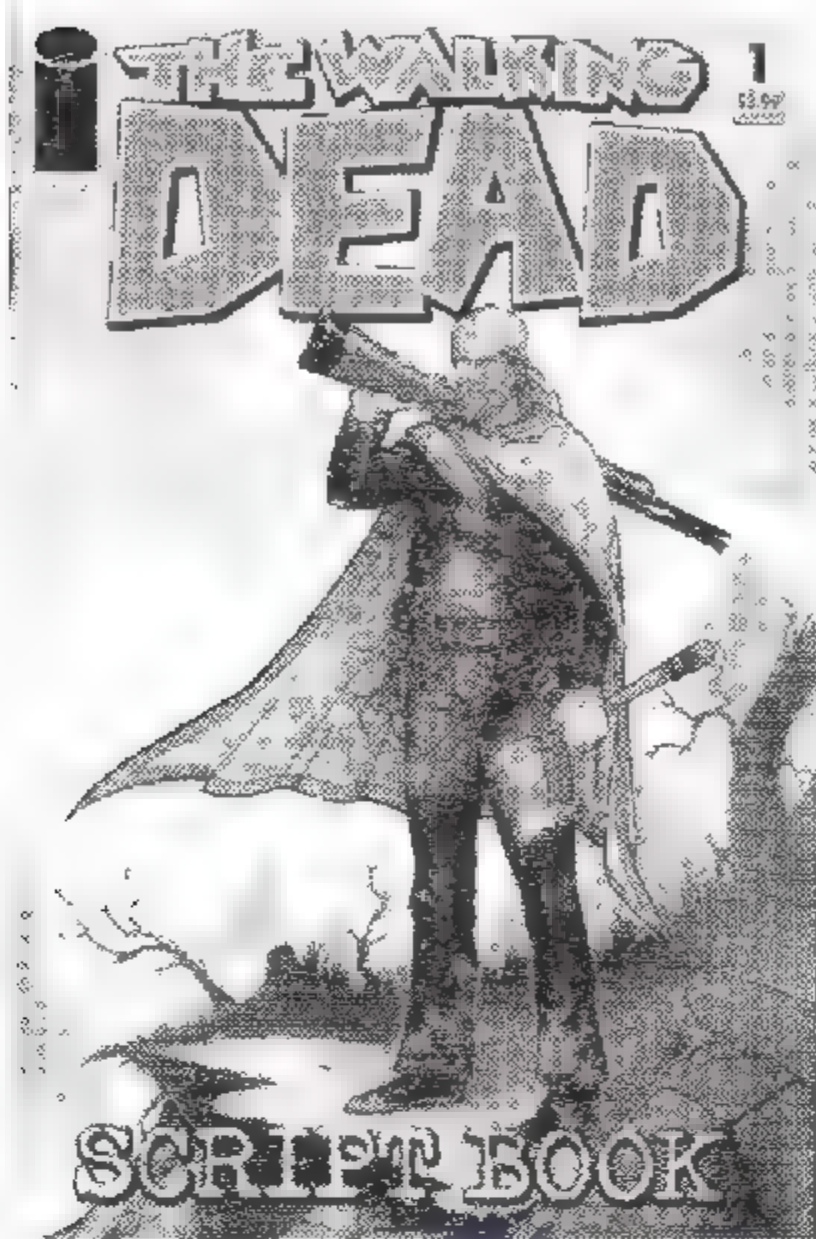
Vol. 1 Building the Infrastructure

Vol. 2 Building Your Creative Team

Vol. 3 Printing and Marketing

Vol. 4 Hitting the Pavement

This series of books just about covers everything that you could want to know about self-publishing your work. Josh has been around the block, from self-publishing to licensed books at another publisher then to publishing license properties and creator-owned properties. I've known Josh for awhile and if he has something to say, I'll stop and listen. If you're considering publishing your own project, then this is a must read.



THE WALKING DEAD SCRIPT BOOK 1

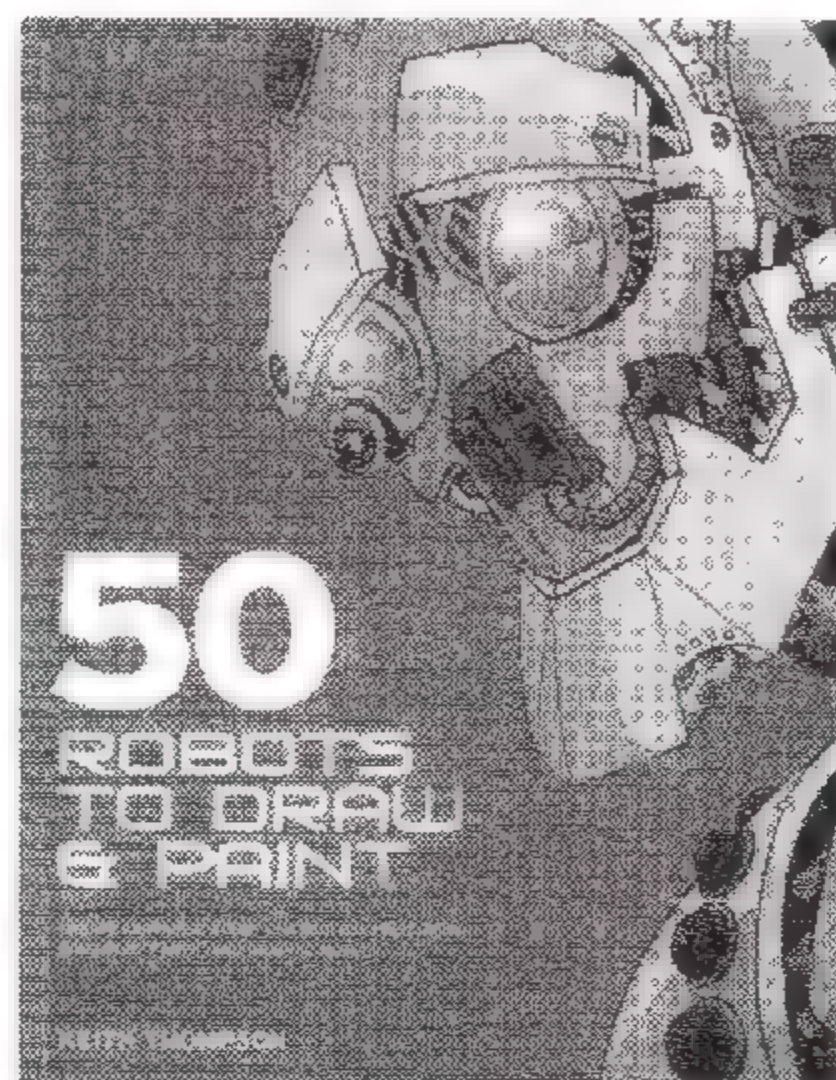
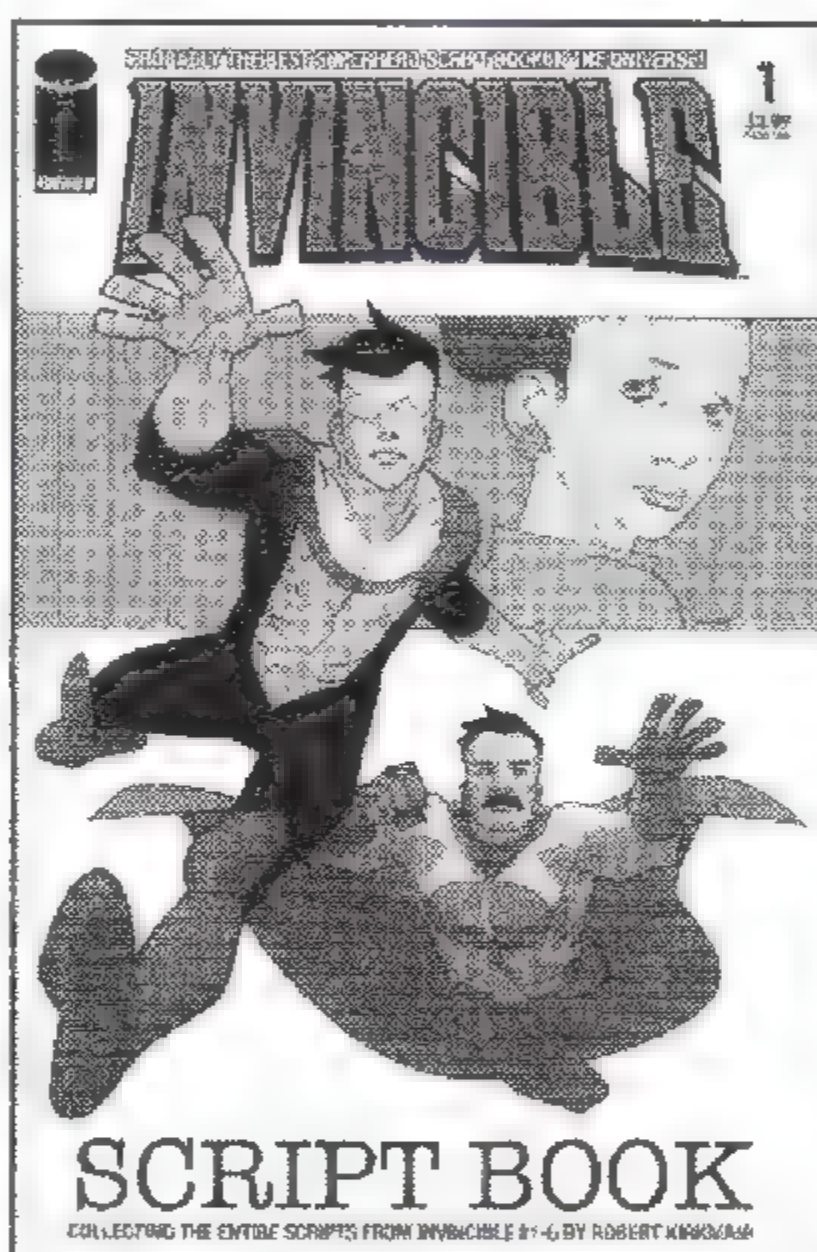
By Robert Kirkman / published by Image Comics
\$3.99

Robert Kirkman is now the go-to writer at Marvel Comics. He's currently writing *Ultimate X-Men* and *Marvel Team-Up* along with his creator-owned books, *Invincible* and, of course, *Walking Dead*. This book includes the full script for issues 1 thru 6 of the popular series *Walking Dead* from Image Comics. If you're a writer and want to see how other writers prepare their scripts, then here's the book for you.

INVINCIBLE SCRIPT BOOK

By Robert Kirkman / published by Image Comics
\$3.99

Yes, it's the same Robert Kirkman that we talked about earlier, again giving away issues 1 thru 6 of his entire scripts for *Invincible* from Image Comics. This is one of today's hottest comic books. If you want to be a writer, then you have to see how they are done and this book is a great place to start..



50 ROBOTS TO DRAW AND PAINT

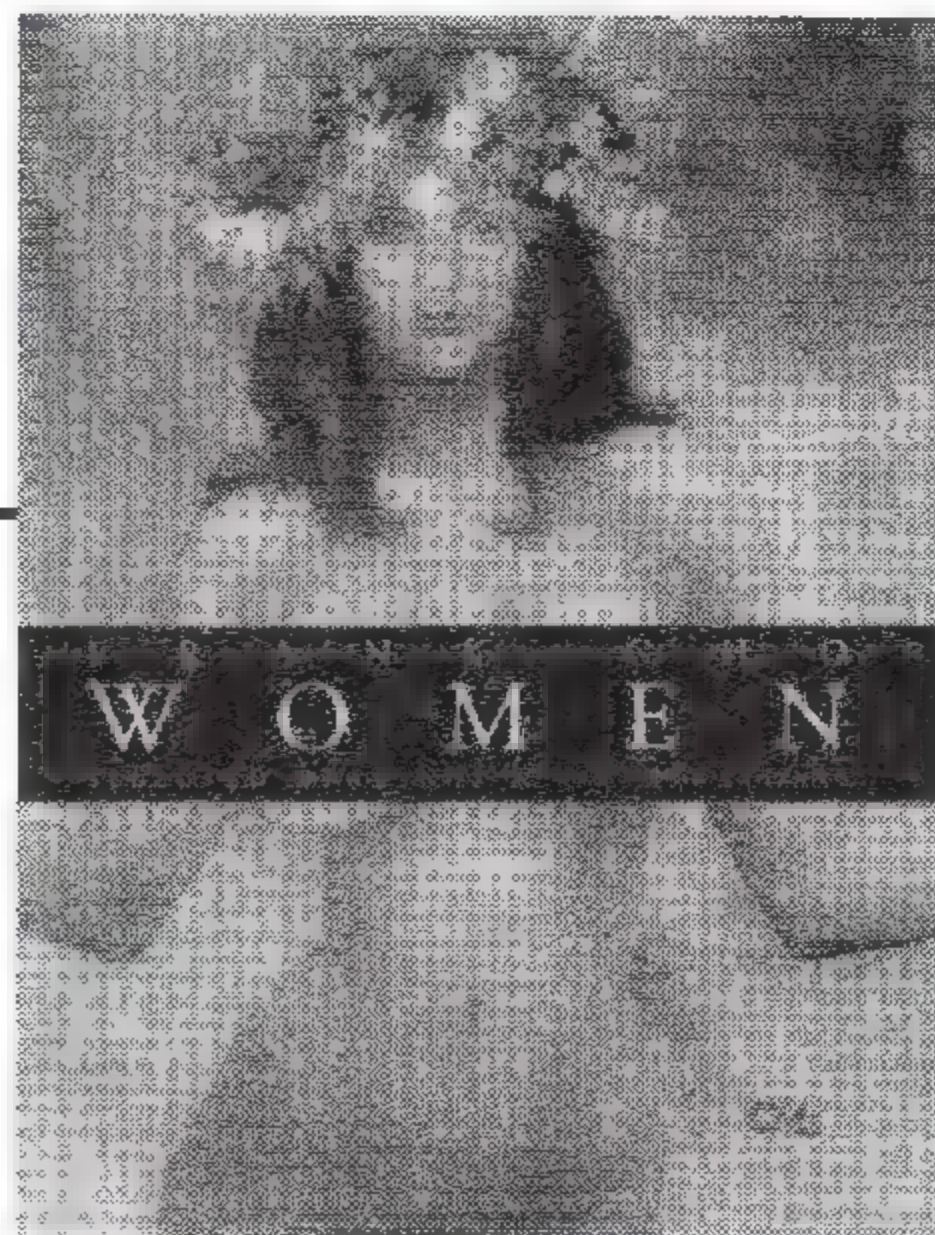
by Keith Thompson / Barron's
126 pages / \$21.99

Learn how to draw jaw-dropping robots for comics, graphic novels and computer games. From Victorian clockwork creations to the dark future's most lethal war machines. Learn the core skills for rendering robots. The main section of the book is a directory of 50 robots designs to reproduce. It also offers a wide range of robot styles, from simple to sophisticated.

FRANK CHO WOMAN SELECTED DRAWINGS & ILLUSTRATIONS

By Frank Cho / Image Comics
111 pages / \$24.99
It's Frank Cho. E'nuff said.

Okay, this book is filled with beautiful illustrations of monkeys, women, dinosaurs, women, dogs, women and...women. Seriously, Frank is one on the most talented artist in the industry. His work has graced *Shanna The She Devil*, *New Avengers* and, of course, his own *Liberty Meadows*.

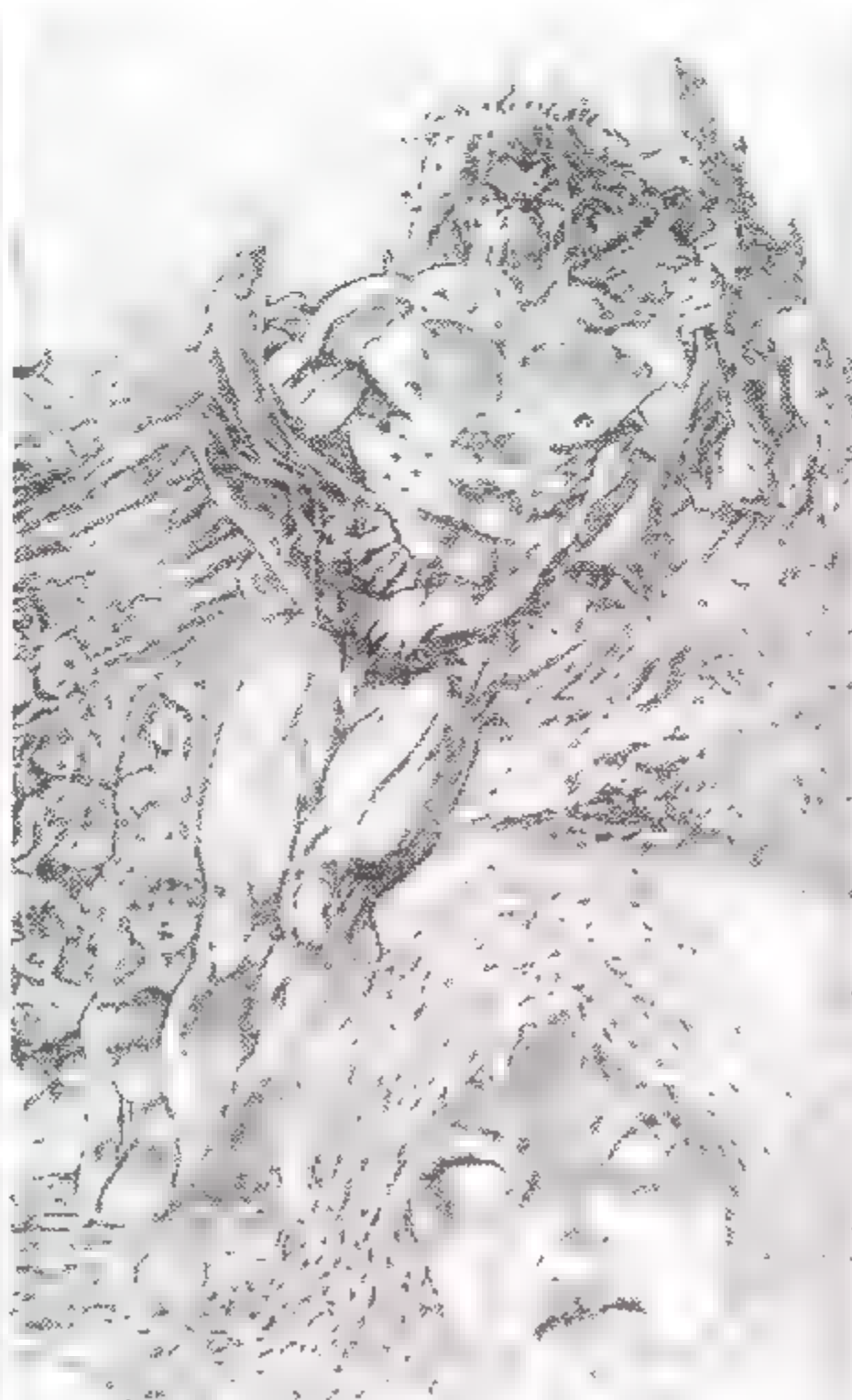
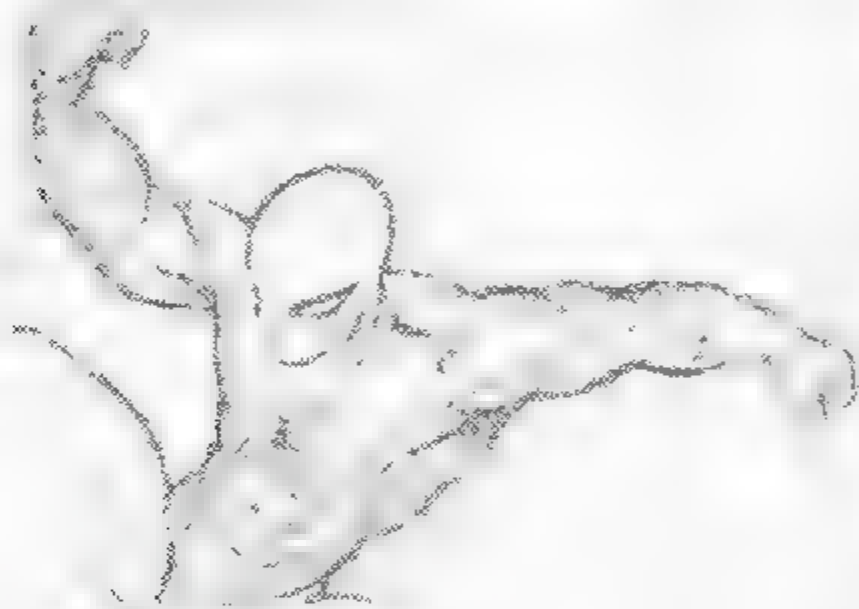


The Art Of Gary Barker

Gary Barker is an old friend and a phenomenal artist. He can take out a Sharpie marker and draw you a dead-on picture of Garfield (the cat) and then turn right around and whip out a picture of Superman you couldn't believe. Gary is busy these days passing along his knowledge, but he's still Gary Barker. Trust me, we're trying to get him to do some comics again soon! Take a look at my buddy's work and check out www.garybarker.com sometime. He's talking about doing a sketchbook!

Bill Nichols

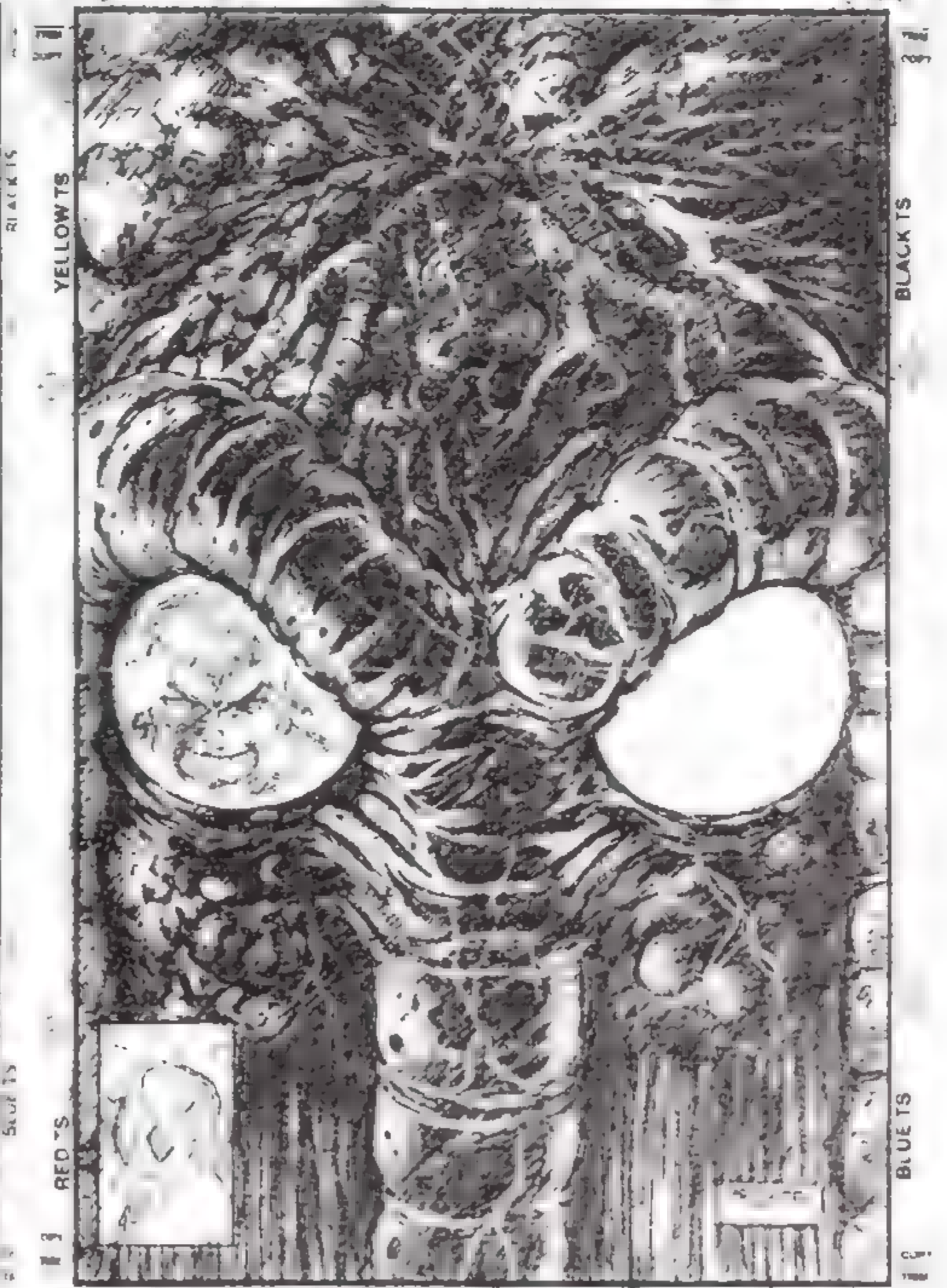
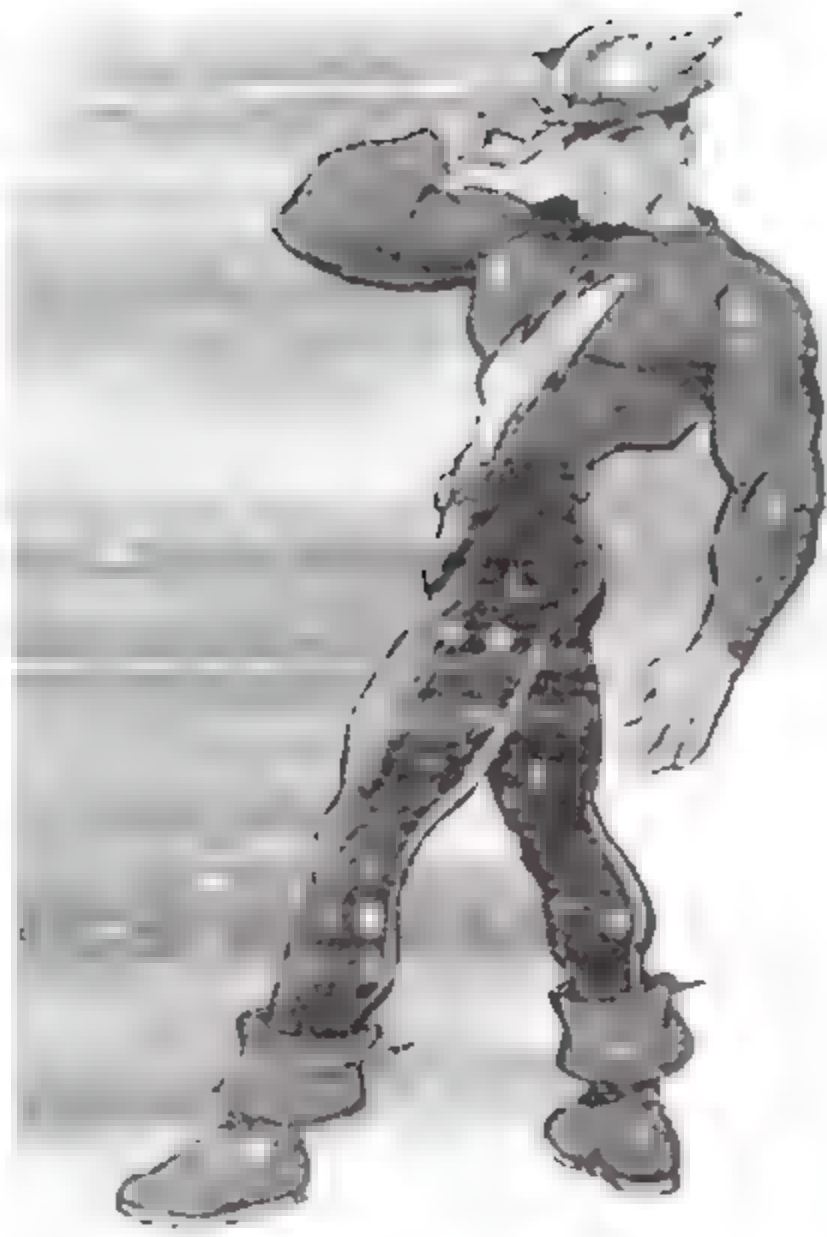
Inker and Editor, *Sketch Magazine*



MOEBUS LAYOUTS, PENCILS and FINISHED BY GARY BARKER



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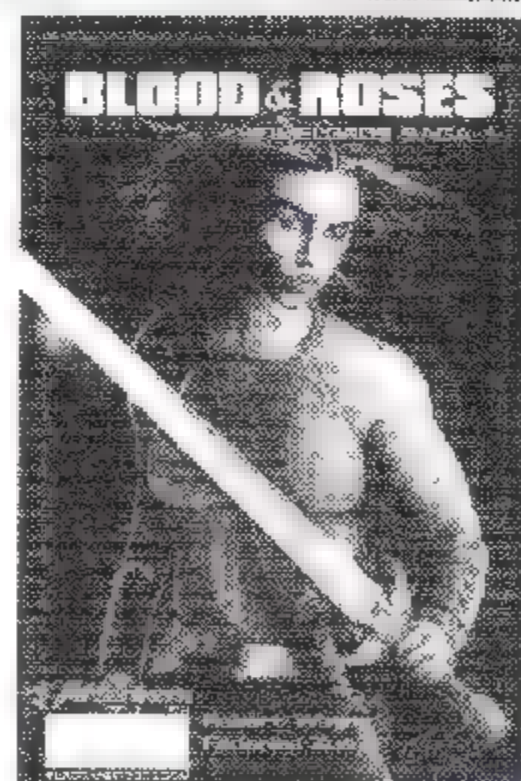
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<http://www.thefalconhaslanded.com/#27>

CLASSICALLY TRAINED artist, in prison seeks outside contact to share art and newsletter with contact through friend at jcm757r@smsu.edu #27.

CHRISTIAN THEMED Bible based comics contact the Edge Studio and Printing, Employment, Sales, Ministry opportunities. harns@am.net www.thedgestudio.net #0502

KUT AND PASTE A family inspired Dad created gallery. www.kutandpaste.com #24.

ARTIST FOR HIRE Penciler/Illustrator Creative work at different levels contact Ken Ray for samples gridrunnerx@yahoo.com #23.

TALENT SEARCH - Artist, Writers, Colorist, and Letterers, find a comics gig at Digital Webbing visit us at DIGITAL.WEBBING.COM #22

VAGUECOMICS.COM The official home of Fuego Cyberstrip and parti Animals online. Strips are updated every other Tuesday and Saturday. #22

THE LONG AWAITED second Write and Shine comic book is finally out! Go to writeandshine.com to discover more about it! #22

GOT SUICIDE? Log on to candyappleblack.com! Got a penciler? Log on to djezer.com #22

COMIC SUCCESS! DISCOVER HOW. Request Free Comic Inspiration Study Newsletter. J. Decatur, DMS Enterprises, 3647 Broadway, #5-C NY NY 10031.

CARANO GRAPHICS.COM - home of the Christian e-comicbook super-hero called vitron. Order or download from site. Visit www.caranographics.com.

STERNWORDS PRESS: Online comics and Digital Tales. Featuring The Brotheers Brandenburg Wizards for Hire. Visit us at www.sternwords.com!

IF YOU like a copy of my Reflection Newsletter, please send S.A.S.E artist Robert Clyde Allen. P.O. Box 488 Spencer N.C. 28159
ORLANDO BAEZ artist of "The Giant Clown" looking to network this creator owned project. Email guzman@netcnct.net.

WRITERS/ETC Need people for a new company. Send submissions and S.A.S.E. to: Freelance 432 Wilson Topeka KS 66616-1152
WWW.STICKLEYANDJONES.COM - Daily online humor comic features daily reviews and other projects.

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KISS ME COMIX has two explosive slammin jammin kick butt titles; Serenade Bounty Hunter \$3.00 each. 10040 South Lafayette, Chicago IL 60628

WRITER WANTED to develop fantasy story/ comic send samples to dnewbold8@hotmail.com

ARTIST WANTED 2005

MANGA ARTIST Incarcerated, aspiring maga artist seeks correspondence with other manga artists. Influences-Final Fantasy, Full Metal Alchemist, Inuyasha, etc. Mark Flanagan 15583706, TRC I 82911 Beach Access Rd., Umatilla, OR 97882/#30

ARTIST WANTED Aspiring Comics book writer seeks artist for collaborations, I have scripts written. Contact Josh Blair at imgladimnotagirl@yahoo.com #24

THREAD MAGAZINE looking for pulp and EC style heavy shadows sharp angles doughecv@dayz.com #23

RAGECOMICS.COM is looking for creators interested in doing short stories for an anthology book. Contact: joe@ragecomics.com.

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BOOKS WANTED 2025

DISNEY-TYPE cartoonist & aspiring animator seeks how-to books on writing childrens books, comedy, animation / video scripts. Adobe Illustrator also wanted. jcross@watvc.net #24

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ALIEN LEGION'S "on the Edge" #2 or "One Planet at a Time" #3. Email: mustarddragon@msn.com.

MISCELLANEOUS 2060

WANTED SOMEONE to help find reference pictures. Will pay. Write: Donald R. Arnold #11926213, 82911 Beach Access Rd. Umatilla OR 97882 / #24

FREE LANCE ARTIST Specializing in RPG character design. Detailed work done in pencil or ink. becanfreeman@earthlink.net #25.

HELP NEEDED! Artist looking for someone to share ideas and techniques with. Open to all styles. William Lindley 822934, 1300 FM 655, Rosharon, TX 77583 / #22

ART WORK, tips, and suggestions wanted. Please write me at: James Bush 126884 6246 Lambie Rd. Suisun, CA 94585

FREE "Devil Boy" stickers. Send S.A.S.E. to: Vblast P.O. Box 66337 Burien WA 98166-0337

ARTIST LOOKING for publisher, really good prison artwork for sale. Write for samples. Jesus Garcia #C51997, PO Box 7500 C9/220 CA 95531

CHILDREN'S BOOK Writer and illustrator looking for company to publish books through. Contact at unclepanda31@yahoo.com.

REFERENCE VIDEO Renaissance Swordfighting 96-Minute video from England. \$40.00 check money-order. Call Harold at 614-231-8339 for details.

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ORLANDO BAEZ artist will pencil pin-ups from Super Heroes etc. E-Mail for price and info guzman@netcnct.net #24

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GRAPHIC DESIGN & MARKETING Logos, brochures, magazines, web sites, and more. Comic book & character sketches, concepts and more. HESTERDESIGNS.COM #22

EZZELL DESIGN COMPANY Cover art, pin-ups, illustration and ink. EZZELLDISEIGN.COM or contact Nathan "EZ" Ezzell at 804-932-4029 or artist@ezzelldesign.com #22

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OWNA PUBLISHING COMPANY for \$152 Free details Priority Profit Press P.O. Box 8028 Lewiston Maine 04243-8028 / #22

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SERVICES 2090

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AMAZING PENCIL and inking talent, but no experience yet. Really love inking please contact 917-299-4161 / #24.

SHAWN COOLIDGE: CARTOONIST for hire. Pinups, poster art will draw panels on 8 1/2 x 11 up to 11 x 17. Commissions available. email at americanflattire@cs.com #22

WORK WANTED 2195

UNIQUE STYLE ARTIST! Penciler/Inker. Wide Range Of Talents. Looking For Big Break. For Samples Contact Scott Ando At ricebowl24@aol.com

SUPER HERO penciller: artist/creator looking for his first big break. Email mikensullivan@aol.com

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CONTRIBUTORS



Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a new Blood and Roses project in the works that will be appearing at Afterburn Comics. Bob is one of the co-founders of Blue Line Productions.

He can be reached at bobh@bluelinepro.com
www.bluelinepro.com / www.afterburncomics.com /
www.bloodandroses.com

Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



Bob Almond

A comics fan since the age of nine, Bob instantly set his career goal on breaking into the funny book biz and after graduating with a BFA in illustration from Umass Dartmouth in 1990, Bob was hired at Marvel two years later to ink Warlock & The Infinity Watch after the departure of Terry Austin. During the next ten years working for Marvel he had an (ink-stained) hand in projects like Silver Surfer, Starmasters, Ultragirl,

Star Trek: DS9, Slingers and is probably most known for his 3-year critically-acclaimed run with Priest & Sal Velluto on Black Panther. Bob lives in New Bedford, Massachusetts with his wife Diane, 10-year-old son Nathan & cat Tux. You can visit his website The Bob Almond Inkwell at <http://www.almondink.com>

Robin Ator

Robin is currently at Laika Animation, in Portland, Oregon, as a Designer/Director. He has taught Drawing at Portland State University, and The Graphic Novel at the Art Institute of Portland.



Bill Nichols

A longtime fan of the comic book, Bill has been around comics for years (and years and...). Literally. Having accepted the chance to contribute to something as lofty as **Sketch Magazine**, this is a chance for Bill to pass along nuggets of knowledge and explore the heights and depths of a new audience to bore with stories and such.

Bill has inked for Knight Press (**StormQuest, Blood and Roses, Dead Kid, Knight's Round Table**), Caliber Press (**Raven Chronicles, LegendLore, Magus**) and others. Oh, yeah, he's written and edited a bit, too, by the way.

Bill's glad to be back.

Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



Gary Barker

Gary earliest professional experience was designing and illustrating concert posters for such groups/celebrities as ELO, Bob Seger, Jimmy Buffet, Andy Kaufman and others through the company Serigrafics.

In 1983, he accepted a position with Jim Davis, primarily penciling the Garfield comic strip, but also created countless drawings and concept sketches for such licens-

ees as NASCAR with Richard Petty, Hallmark, Mead, and Scholastic Books. In addition, he worked on the Garfield 25th anniversary book: In Dog Years I'd Be Dead, penciling the cover, dust jacket and creating many new illustrations exclusive to the tome. Further, he worked on storyboards for many of the Garfield television specials, developed product art for plush, apparel, toys, stationary and publishing, including the co-creation of Garfield's Pet Force, an illustrated book series by Scholastic Books showcasing Garfield and cast as super-heroes.

As a comic book artist, Gary has worked with such publishers as Marvel, DC, Image, Dark Horse, The Boy Scouts of America and others to produce sequential illustration, cover art and promotional images for comic books, magazines and trading cards.

Gary has been teaching in adjunct at The Ringling School of Art and Design since fall of 2004.

Gary has a Bachelor of Arts degree from the University of Indianapolis.



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